

Founded in 1898 by JOHN C. FREUND

MUSIC EDUCATORS AIM AT 'LIFE ENRICHMENT'

First Los Angeles Meeting Reveals Widening Sphere of Conference

By LOUIS WOODSON CURTIS

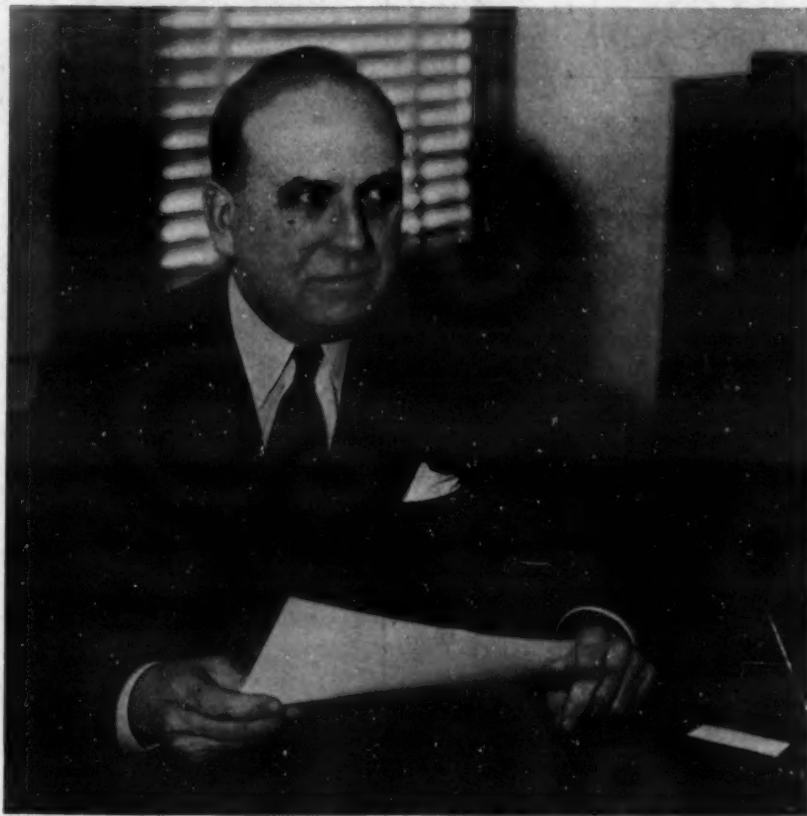
*President, Music Educators
National Conference*

THE twenty-sixth meeting and seventh biennial convention of the Music Educators National Conference will be held in Los Angeles, California, from March 30 to April 5, 1940. Because this will be the first time in the thirty-three years of its existence that a meeting of the Conference will have been held on the Pacific Coast, this event is regarded as one of great importance not only by western music educators but by the membership in general who see in the forthcoming Los Angeles Convention evidence of the Conference's widening sphere of influence. Assembling originally in Keokuk, Iowa, in 1907, as a small study group, to investigate the teaching of rhythm in the elementary schools, the Conference has grown not only in membership and in the multiplicity of its activities, but also in its prestige until it is now recognized as the top-ranking organization in the field of music education in the world. The primary purpose of the Music Educators National Conference is to improve the teaching of music in the schools of this country and to that end a program of activities has been set up that insures consideration of every phase of a child's musical education from his pre-school years through his college and university musical experience.

In preparation for the first western convention of the Conference, officials of the organization and the Los Angeles City School department have joined with the President of the Conference in an effort to build a program that will be significant both artistically and educationally. Active in the work of the planning committee have been Vierling Kersey, superintendent of the Los Angeles City Schools, who acts as the convention general chairman, Arthur Gould and Vincent Maher, deputy superintendents, William C. Hartshorn, assistant supervisor of music, who have been named vice-chairmen, and Olin Darby, who has undertaken the important responsibilities of directing chairman.

Consider Film Music

The week's program will include six general sessions, more than fifty section meetings devoted to specific phases of music education and concerts by school groups, and Southern California professional musical organizations. Of unique interest will be the day spent in Hollywood when the Conference membership will give serious attention to film music not only in connection with its art and educational values but also in connection with the scientific processes un-



Louis Woodson Curtis

solved in future music recording.

'Life Enrichment Through Music' has been chosen, as the theme for the convention, whose key note address at the opening session on Saturday, March 30, will be delivered by Dr. Albert S. Raubenheimer, Dean of the College of Letters, Arts and Sciences at the University of Southern California. In recognition of the convention's general theme, Dr. Raubenheimer will speak on 'The Arts and a Design for Living'. Other speakers at general sessions will include Henry Purmort Eames, of the Claremont College, who will address the Conference membership on 'The Spiritual Essence of Music', J. Irving Tallmadge of Maywood, Illinois, whose topic is 'Music for a Life Time', John Beattie, Dean of the School of Music, Northwestern University, who will lead in a discussion of 'What's Ahead in Music Education', and Osbourne McConathy, who will report on the activities of the Committee on Music in Social Life.

Noted Composers to Participate

In the section meetings devoted to specific phases of music education, attention will be given to a wide range of topics stressing not only performance activities in the vocal and instrumental fields on all school levels, but also music theory, and music listening. As an au-

thority in the field of music appreciation, Edith Rhett Tilton, educational director for the Detroit Symphony, will speak on 'The Fundamental Purposes of Music Appreciation Teaching'. In section meetings devoted to music theory, such renowned composers as Arnold Schoenberg and Ernest Toch will participate in discussions on the teaching of harmony and composition in the schools. Lilla Belle Pitts, vice-president of the Music Teachers National Conference and a member of the music faculty of Teachers' College, Columbia University, will present a demonstration in her special field of Music Integration. Other important contributions will be made by Mabelle Glenn, director of Public School Music in Kansas City, Missouri, as chairman of the meeting on the Music of the Cinema, and by Fowler Smith, of the Detroit public schools, who will be in charge of three section meetings devoted to a consideration of the radio as a medium of music education.

In an effort to afford Conference members an opportunity to analyze the teaching techniques involved in various types of musical performance, meetings known as Clinics have been organized in which expert teachers in many different fields will demonstrate effective pedagogical procedures in those fields. Among the distinguished music educa-

tors who will conduct such clinics are Dr. Raymond Burrows of Teachers College, Columbia University in charge of group piano demonstrations, while William Revelli of the University of Michigan, will act as band clinic leader, and Alfred Spouse, director of music in the Public Schools of Rochester, N. Y., as clinic leader in the field of voice. George Wilson of the University of Arizona, David Mattern of the University of Michigan, and Oscar Anderson, supervisor of instrumental music in the Chicago public schools, will each present clinics in the field of orchestra. Of further unique interest will be the clinical offerings of Father Eugene O'Malley, conductor of the Paulist Choristers of Chicago, who will demonstrate the technique he has developed so successfully in dealing with the changing voice of the adolescent boy. For all these clinical presentations classes will be furnished by the Los Angeles Schools and schools in the neighboring communities.

Concerts by Young People

Among the gala events of the Conference week, will be concerts by national musical organizations, membership in which has been recruited from virtually every state in the Union. Young singers and instrumentalists, who on the basis of recommendations and credentials have been considered sufficiently competent to participate in these organizations, will come to Los Angeles on the opening day of the convention and after a period of intensive rehearsal under nationally known conductors will present programs in which will be featured choral and instrumental music of the highest calibre. The national organizations and their conductors are listed as follows: National High School Chorus, Max Krone, conductor; National High School Orchestra, Vladimir Bakaleinikoff, conductor; National High School Symphonic Band, Gerald Prescott, conductor; National Junior High School Orchestra, Louis G. Wersen, conductor.

As an integral part of the Music Educators National Conference convention program, will be included a two-day festival of Junior College Music sponsored by the Southern California Junior College Music Association, Edith M. Hitchcock, Long Beach, California, president. As a culmination of its festival, the association will present a concert in which will participate a chorus of 1,000 voices under Noble Cain, supervisor of vocal music in the Chicago public schools, and a junior college symphony orchestra of 150 players under Francis Findley of the New England Conservatory of Music.

The Los Angeles City Schools will make two notable contributions to the convention program. One will be the presentation of the pageant opera, 'El

(Continued on page 6)



Joseph E. Maddy of
Ann Arbor, First
Vice-President



Lilla Belle Pitts of
New York, Second
Vice-President



Vierling Kersey of
Los Angeles, General
Convention Chairman



Mabelle Glenn of
Kansas City, Who
Takes an Active Part
in the Program

THE OFFICIAL PROGRAM

Saturday Morning—March 30

- 10:30 First General Session (Philharmonic Auditorium). Presiding: Russell V. Morgan, Director of Music, Cleveland, Ohio. Music: Los Angeles All-City High School Orchestra, Charles Jenner, Conductor. Addresses of Welcome: Fletcher Bowron, Mayor, City of Los Angeles; Vierling Kersey, Superintendent, Los Angeles City Schools; Louis Woodson Curtis, Director of Music, Los Angeles City Schools, and President, Music Educators National Conference. Response: Lilla Belle Pitts, Second Vice-President, Music Educators National Conference. Address: Dr. Albert S. Raubenheimer, Dean of the College of Letters, Arts and Sciences, University of Southern California, and Educational Director of the University. Music: The Choir and Orchestra of San Francisco State College, William E. Knuth, Conductor. Preliminary Business Meeting. Address: Nelson Jansky, President, Music Education Exhibitors Association. Music: Chaffey Junior College A Cappella Choir, S. Earle Blakeslee, Conductor.
- 12:30 Luncheon Meetings: Young People's Symphony Concerts Committee. Chairman: Mrs. Cecil Frankel, President, Women's Committee of the Los Angeles Philharmonic Orchestra. Music in Social Life Committee. Chairman: Osbourne McConathy, Glen Ridge, New Jersey.

Saturday Afternoon—March 30

- 2:00 Music Education Research Council. 2:00 Vocal Music in the Elementary Schools (Section Meeting). Chairman: Mary E. Ireland, Supervisor of Music, Public Schools, Sacramento, California. Theme: "Meeting the Singing Needs of Children in the Elementary Schools." Music: Fifth and Sixth Grade Chorus, Los Angeles City Schools, Irene P. Jessup, Conductor. Class Demonstrations: (a) First Grade: "Finding the Singing Voice," Laura Bryant, Director of Music, Public Schools, Ithaca, New York. (b) Fourth Grade: "Learning to Sing," Mabelle Glenn, Director of Music, Public Schools, Kansas City, Mo. Class from Laurel School, Los Angeles, Margaret S. Autry, Instructor. (c) Sixth Grade: "Creative Learning through Creative Teaching," Mary C. Donovan, Supervisor of Music, Public Schools, Greenwich, Conn. Forum: The Demonstration Teachers will answer questions from the audience relative to the work presented or relative to any vocal problems in elementary music education.
- 2:00 Orchestra Clinic. Auspices of the National School Orchestra Association. Clinic Leader: George Wilson, University of Arizona. 2:00 Music Theory in the High School (Section Meeting). Chairman: Julia Howell, University of Southern California. Demonstration: Keyboard Harmony, Ear Training. Dictation by Doris Moon, Santa Monica High School. Students from Manual Arts High School, Los Angeles, and Santa Monica High School. Panel Discussion—Topics: (1) The importance of keyboard application of harmonic principles. (2) The results of training in keyboard harmony as shown in the reading, memorizing, interpretation of music. (3) Original composition as an outgrowth of training in harmony. Reports: (a) Minimum essentials in high school harmony teaching in terms of college preparation. (b) Materials for illustrative purposes in harmony.
- 2:00 Youth Choir Festival, under sponsorship of Committee on Music Education in the Churches, and the Southern California Choir Guild. (First Methodist Church, Eighth and Hope Streets, Los Angeles.) Presiding: Howard Swan, Occidental College, Los Angeles. Music: Irene Robertson, Organist, First Methodist Church, Los Angeles.

- Music: Massed Youth Choirs of Southern California. Demonstration: Interpretation of Choral Classics. (Speaker to be announced.) 3:30 String Class Instruction (Section Meeting). Co-Chairman: Wilfred C. Schlager, Supervisor, Elementary Instrumental Music, Public Schools, Kansas City, Missouri; and Martin Pihl, Public Schools, San Francisco, California. Music: Eastern New Mexico College. Violin Choir, Portales, Gillian Buchanan, Conductor.

Saturday Evening—March 30

- 8:15 Southern California College and University Night (Polytechnic High School Auditorium.) Concert Program: Pomona College Men's Glee Club, Ralph H. Lyman, Conductor. University of Southern California Orchestra, Lucien Cailliet, Conductor. University of California at Los Angeles A Cappella Choir, Raymond Moreman, Conductor. One-act Opera: "The Impresario" by Mozart, Los Angeles City College opera studio, Hugo Streitler, Conductor.
- 10:30 Lobby Sing (Biltmore Hotel). Conductors: William E. Knuth, San Francisco State College, General Chairman of Lobby Sings; Arthur Ward, Montclair, New Jersey; Avis T. Schreiber, Chicago, Ill.

Sunday Morning—March 31

- 8:00 Founders Breakfast. Presiding: Dr. Frances Elliott Clark, President, Founders Association. In charge of arrangements: Alice Rogers, Santa Monica. Music: Eastern New Mexico College Choir, Portales, Gillian Buchanan, Conductor.
- 9:15 Second General Session. Guests of Honor: Members of the Founders Association. Presiding: Louis Woodson Curtis, President, Music Educators National Conference. Music: Combined Glee Clubs, Occidental College, Los Angeles, Howard Swan, Conductor. Address: The Spiritual Essence of Music (speaker to be announced). Music: San Diego High School Orchestra, Nino Marcelli, Conductor.
- Luncheon Meetings: 12:00 Music Education in the Churches (First Congregational Church, 6th and Commonwealth Avenue). Chairman: Howard Swan, Occidental College, Los Angeles. 12:30 Editorial Board, Music Educators Journal. Chairman: Edward B. Birge, Bloomington, Indiana. Committee on In-and-Out Clubs. Chairman: Edith Wines, Oak Park, Illinois.

Sunday Afternoon—March 31

- 1:00 Music Education in the Churches (Section Meeting—First Congregational Church, Sixth Street and Commonwealth Avenue). Chairman: D. Sterling Wheelwright, Washington, D. C. Topics: (1) Educational channels for the advancement of church music. (2) Recent developments in the educational aspects of church music. (3) Psychology of church music.
- 3:00 Complimentary Concert by the Los Angeles Philharmonic Orchestra, Albert Coates, Conductor. (Philharmonic Auditorium.) 6:00 Fraternity and Sorority Dinners.

Sunday Evening—March 31

- 8:00 Reception to members of the Music Educators National Conference and affiliated organizations by the Southern District of the California-Western Music Educators Conference (Biltmore Hotel). Concert: The Cecilia Singers of the Los Angeles City Schools, Louis Woodson Curtis, Conductor; Orchestra of teachers in and about Los Angeles, Lucien Cailliet, Conductor.
- 10:30 Lobby Sing (Biltmore Hotel). Conductors: George Howerton, Evanston, Illinois; Mary Donovan, Greenwich, Connecticut.

Monday Morning—April 1

- 8:15 Band Clinic (Biltmore Hotel). Auspices of National School Band Association. Chairman: P. C. Conn, University of Southern California. Clinic Leader: William D. Re-

Music Educators

March 30—April 5

- elli, University of Michigan. Clinic Band: Assembled under direction of Donald W. Rowe, Los Angeles City College.
- 8:15 Vocal Clinic (Biltmore Hotel). Auspices of National School Vocal Association. Chairman: Kathryn Barnard, Pasadena Junior College. Methods and Materials for Voice Class. Instructor: Harry Seitz, Detroit, Michigan. Demonstration: Voice Class Instruction, Maurine Thompson, San Jose. Comments: Alfred Spouse, Rochester, New York; Frederick Haywood, Oakland, California.
- 9:30 Third General Session (Philharmonic Auditorium). Presiding: Joseph E. Maddy, First Vice-President, Music Educators National Conference. Music: La Grande (Ore.) High School Band, Andrew G. Loney, Jr., Conductor. Discussion: "What's Ahead in Music Education?" Reported by the "Seminar Special." Organizing Chairman: Glenn Gildersleeve, President, Eastern Music Educators Conference. Discussion Chairman: John W. Beattie, Dean, School of Music, Northwestern University, Evanston, Illinois. Music: Glee Clubs and A Cappella Choir, John C. Fremont High School, Los Angeles, Ida E. Bach, Conductor. Business Meeting. Music: San Jose State College Orchestra, Adolph W. Otterstein, Conductor. Music: Utah State Agricultural College Band, N. W. Christiansen, Conductor.
- 12:30 Sectional Conference Luncheons.

Monday Afternoon—April 1

- 1:00 Junior College Chorus Adjudications. Chairman: Edith M. Hitchcock, Long Beach Junior College. Adjudicators: Archie N. Jones, Director of Music, University of Idaho, Moscow; George Howerton, Director of Choral Activities, Northwestern University School of Music, Evanston, Illinois; Arthur E. Ward, Director of Music, Public Schools, Montclair, New Jersey.
- 2:00 Vocal Music in the Junior High School (Section Meeting). Chairman: George L. Lindsay, Director of Music Education, Philadelphia Public Schools. Music: Los Angeles All-City Junior High School Boys' Glee Club, William C. Hartshorn, Conductor. Integration and Correlation of Vocal Music in the Junior High School—Lilla Belle Pitts, Teachers College, Columbia University, New York. Present and Future Trends of Public Education Affecting Vocal Music in the Junior High School—Russell V. Morgan, Director of Music Education, Public Schools, Cleveland, Ohio. Demonstration: Choral Conducting—Glenn H. Woods, Supervisor of Music, Public Schools, Oakland, California. Demonstration Group: Eighth Grade Class, Hermon School, Los Angeles; Jesse O. Griffith, Instructor. Organization of the Junior High School Vocal Program—Mabelle Glenn, Director of Music, Public Schools, Kansas City, Missouri.
- 2:00 Senior High School Orchestra (Section Meeting). Chairman: J. Leon Ruddick, Supervisor of Instrumental Music, Public Schools, Cleveland, Ohio. Music: San Diego High School Orchestra, Nino Marcelli, Conductor. Judging the Quality of an Arrangement for the School Orchestra—Lucien Cailliet, University of Southern California. Plan for Developing Replacements in the String Section of the High School Orchestra—Elmer H. Young, Burlingame (California) High School. Discussion: Suggestions for Improving the Effectiveness of Strings, Brass, Woodwind, Percussion—by members of the Los Angeles

- Philharmonic Orchestra. 2:00 Piano Class Instruction (Section Meeting). Chairman: Raymond Burrows, Teachers College, Columbia University, New York. Music: Ensemble Pianists. What the City Music Director Expects of the Piano Class—Lenel Shuck, Director of Music, Fresno, California. Interpretation in a Piano Class—Alexander Raab. The Psychology of Piano Practice (speaker to be announced). Panel Discussion. Members of the Panel: Amy Grau Miller, Pasadena; Gertrude J. Fisher, Long Beach; Eva Irene Cronkhite, Santa Monica; Miriam F. Withrow, Fresno; Ruth Lenore Snow, Los Angeles.
- 2:00 College Music, General (Section Meeting). Chairman: Warren D. Allen, Stanford University. Introductory Remarks by the Chairman. Address: Eric T. Clarke, Association of American Colleges. Discussion. 3:00 Creative Music in the Elementary School (Section Meeting). Chairman: Lillian Mohr Fox, Supervisor of Elementary Music Education, Pasadena, California. The Philosophy of Creativity and Its Application to Classroom Procedures in Music—Beatrice Perham Krone. Creative Music Activity as a Learning Process—Avis T. Schreiber, Supervisor of Music in the Elementary Schools, Chicago, Illinois. An Original Tone-Poem of California Scenery. A motion picture showing children engaged in experimentation with sound-producing materials, composing melody and harmony, recording in music notation and playing their own music. Phonograph recordings made by the children accompany the film. Lillian Mohr Fox, Supervisor, Elementary Music, Pasadena City Schools. Paper (topic to be announced): William S. Larson, Chairman, Music Education Department, Eastman School of Music, Rochester, New York. Informal Discussion.
- 3:30 Round Table on Vocal Problems. Chairman: George L. Lindsay, Director, Music Education, Public Schools, Philadelphia. Panel Discussion. 3:30 Round Table on Band Problems. Auspices of the National School Band Association. Chairman: Donald W. Rowe, President, California School Band and Orchestra Association, Southern District.

Monday Evening—April 1

- 8:30 El Dorado—Pageant opera presented by Los Angeles Public Schools (Shrine Auditorium). Conductors: Louis Woodson Curtis, Director of Music; William C. Hartshorn, Assistant Director of Music; Ralph J. Peterson, Los Angeles City College. Stage Director: Edgar J. Hansen, Dorsey High School. Art Director: Roger J. Sterrett, Los Angeles High School.
- 10:30 Lobby Sing. Conductors: Fowler Smith, Detroit, Michigan; Laura Bryant, Ithaca, New York.

Tuesday Morning—April 2

- 8:30 Small Vocal Ensembles Clinic. Auspices of the National School Vocal Association. Chairman: Alfred Spouse, Director of Music, Public Schools, Rochester, New York. Clinic Leader: Charles M. Dennis, Director of Music, Public Schools, San Francisco, California. Demonstration Groups: Mixed Quartet—Billings (Montana) High School, Charles R. Cutts, Director. Girls' Trio—San Jose (California) High School, Alberta Carlston, Conductor. Boys' Double Quartet—Manual Arts (Los Angeles) High School, Elizabeth Mottern, Conductor. Girls' Quartet—George Washington (Los Angeles) High School, Mary Albin Davies, Conductor. Madrigal Group—San Jose (California) High School, Alberta Carlston, Conductor. Madrigal Group—Ogden (Utah) High School,



CALIFORNIA-WESTERN CONFERENCE OFFICIALS

Seated, Left to Right: William E. Knuth, National Director, San Francisco; Gertrude J. Fisher, National Director, Long Beach; Glenn H. Woods, President, Oakland; Helen Dill, First Vice-President, Los Angeles; Clarence Heagy, Second Vice-President, Fresno. At the Rear, Standing: Mary E. Ireland, Past President, Sacramento; Louis Woodson Curtis, President, M. E. N. C., Los Angeles; L. Alice Sturdy, Retiring Treasurer, Los Angeles; S. Earle Blakeslee, Retiring President, Ontario; Amy Grau Miller, Retiring National Director, Pasadena. Not in Picture: Norman E. Pillsbury, Treasurer, Oakland.

Meet in Los Angeles

Mark Robinson, Conductor.

8:30 Orchestra Clinic. Auspices of National School Orchestra Association. Chairman: Lorrain Watters, Director of Music, Public Schools, Des Moines, Iowa. Clinic Leader: Oscar Anderson, Supervisor of Instrumental Music, Public Schools, Chicago, Illinois.

9:30 Senior High School Vocal Music (Section Meeting). Chairman: Sadie Rafferty, Evanston Township High School, Evanston, Illinois.

Music: Dinuba High School A Cappella Choir, Chester Hayden, Conductor.

Senior High School Vocal Materials—Ida E. Bach, John C. Fremont High School, Los Angeles, California.

The Desirability of a Closer Relationship between the Vocal and Instrumental Programs—Harry Seitz, Central High School, Detroit, Michigan.

A Well-balanced Vocal Program—Osbourne McConathy, Glen Ridge, New Jersey.

Panel Discussion. Topic: Relation of Vocal Technique to Choral Performance. Panel Members: Ethel Henson, Supervisor of High School Music, Seattle, Washington; C. Scripps Bebee, Centralia High School, Centralia, Illinois; Arthur Ward, Montclair, New Jersey; Margaret Goheen, Lincoln High School, Tacoma, Washington. (Name of moderator to be announced.)

10:00 Teacher Education (Section Meeting). Chairman: Hazel B. Nohavee, University of Minnesota.

Music: San Diego State College Women's Glee Club, L. Deborah Smith, Conductor.

Can Selection Be Justified on the Basis of Demonstrated Teaching Success?—Lowell M. Tilson, State Teachers College, Terre Haute, Indiana.

The Graduate Evaluates His School—Irving Wolfe, Eastern Illinois State Teachers College, Charleston, Illinois.

Panel Discussion.

10:00 Instrumental Music in Elementary Schools (Section Meeting). Chairman: Helen M. Hannen, Supervisor of Elementary Instrumental Music, Public Schools, Cleveland, Ohio.

Music: Elementary School Orchestra, Long Beach (California), Ruth Grant, Conductor.

What Can We Do for "The Child and His Instrument in a Present-day Elementary School Program?"—Mrs. A. B. Meyers, Big Sandy School, Auberry, California.

What One-hundred Cities and Twenty Rural Districts Are Doing for "The Child and His Instrument."—Norval Church, Teachers College, Columbia University, New York.

The Status of Stringed Instruments in the Elementary School—Leon Milam, Supervisor of Music, Beaumont, Texas.

10:00 Vocational Guidance in Music (Section Meeting). Chairman: Ernest Hares, Supervisor of Instrumental Music, Public Schools, St. Louis.

The Interest in Music Today—Murray Owen (Vice-Chairman), Chaffey Junior College, Ontario, California.

Music as an Avocation—Charles J. Lamp, Supervisor of Music, San Francisco, California.

The Qualifications for Music Occupations: The Creators—Mark Freshman, Bremerton,

Washington; The Performers—George W. Sadlow, Ponca City, Okla.; Private Teaching—Maier Levin, Mastbaum Vocational School, Philadelphia, Pennsylvania; Public School Music—George Spangler, Philadelphia, Pennsylvania; Other Music Opportunities—John L. Bach, Vocational High School, Madison, Wisconsin; Vocational Music in Vocational Schools—Clarence Byrne, Cass Technical High School, Detroit, Michigan.

General Discussion: Music Employment Possibilities of Today.

10:00 Integration and Coordination (Section Meeting). Chairman: Chester R. Duncan, Director of Music, Public Schools, Portland, Oregon.

Coordination and Integration in the Elementary Schools—Beatrice Perham Krone.

Coordination and Integration in the Junior High Schools (Demonstration and Discussion)—Lilla Belle Pitts, Teachers College, Columbia University, New York.

Demonstration Group from Thomas Starr King Junior High School.

12:30 Junior High School Luncheon. Chairman: Marie Kiesling, President of the Los Angeles Junior High School Music Teachers Association.

Tuesday Afternoon—April 2

1:30 Fourth General Session (Philharmonic Auditorium). Presiding: Charles Dennis, Director of Music, San Francisco Public Schools.

Music: Joliet Township High School Band, A. R. McAllister, Conductor.

The Small Vocal Ensemble—Carol Pitts, State Teachers College, Trenton, New Jersey.

Music: Washington State College Choir, Herbert T. Norris, Conductor.

The Instrumental Ensemble—J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois.

Music: Proviso Township High School Ensembles, J. Irving Tallmadge, Director.

3:30 Piano Class Instruction Clinic. Clinic Leader: Mildred Southall. Topic: Creative Piano Lessons for Elementary School Children.

3:30 Brass Clinic. Auspices of the National School Band Association. Chairman: John Merton Carlyon, Watsonville (California) High School. Clinic Leader: William D. Revelli, University of Michigan.

3:30 The Adolescent Boy's Voice Clinic. Chairman: William Schowalter, Director of Music, Public Schools, Redlands, California. Clinic Leader: Father Eugene F. O'Malley, Conductor, Paulist Choristers of Chicago.

6:00 Instrumental Music Dinner sponsored by California School Band Orchestra Association, Southern District, Donald W. Rowe, President. (Region Five business will be conducted at this meeting. Chairman: Fred Ohlendorf, Long Beach.) In charge of arrangements: Holace Metcalf, Inglewood.

Tuesday Evening—April 2

8:15 Junior College Festival (Shrine Auditorium). Auspices of the Southern California Junior College Music Association, Edith M. Hitchcock, President.

Conductors of Junior College Festival Chorus: Noble Cain, Chicago; S. Earle Blakeslee, Chaffey Junior College, Ontario, California.



Vladimir Bakaleinikoff, Conductor of the National High School Orchestra



Ernst Toch, Composer, One of the Speakers



Arnold Schönberg, Composer, Who Will Speak



Edith Rhett Tilton, of Detroit, Who Will Talk on Music Appreciation

Conductors of Junior College Festival Orchestra: Francis Findlay, New England Conservatory of Music, Boston; Edmund A. Cykler, Los Angeles City College.

10:30 Lobby Sing—Conductors: Vincent Hiden, Oakland, California; Helen Howe, Chicago, Illinois.

11:00 'El Gran Baile' under the auspices of the Music Education Exhibitors Association (Biltmore Hotel).

Wednesday Morning—April 3

8:30 Woodwind Clinic. Auspices of the National School Band Association. Chairman: Chester Perry, Belmont High School, Los Angeles, California. Clinic Leader: William D. Revelli, University of Michigan.

8:30 The Adolescent Boy's Voice Clinic. Chairman: Wilbur Schowalter, Director of Music, Public Schools, Redlands, California. Clinic Leader: Father Eugene F. O'Malley, Conductor, Paulist Choristers of Chicago.

9:30 Fifth General Session (Philharmonic Auditorium). Presiding: Herman Smith, Director of Music, Milwaukee (Wis.) Public Schools.

Music: John Adams High School Orchestra, Cleveland, Ohio, Amos Wesler, Conductor.

Address: (Speaker to be announced.)

Business Meeting. Presiding: Louis Woodson Curtis, President, Music Educators National Conference.

Music: Sacramento Junior College A Cappella Choir, Irvine Shields, Conductor.

11:15 Orchestra Clinic. Auspices of the National School Orchestra Association. Chairman: Lorrain Watters, Director of Music, Public Schools, Des Moines, Iowa. Clinic Leader: Oscar W. Anderson, Supervisor of Instrumental Music Public Schools, Chicago, Illinois.

12:30 Luncheon. For officers and members of all affiliated clubs, state associations and district organizations of the Conference. Presiding: Glenn Gildersleeve, President, Eastern Music Educators Conference.

Music: Marimba Solo (Rondo Brillante—Weber-Sifert) by Charlotte Sifert, Proviso Township High School, Maywood, Illinois. Accompanist: Mrs. E. R. Sifert.

Speakers: Representing Affiliated State Music Educators Associations—Edith M. Keller, President, North Central Music Educators Conference; Lloyd Funchess, State Supervisor of Music, Baton Rouge, Louisiana. Representing In-and-Out Clubs—Edith Wines, Chicago.

Music: Hoover High School (San Diego) Choir, Myron Green, Conductor.

Wednesday Afternoon—April 3

2:00 Catholic Music (Section Meeting). Chairman: The Rev. Robert Brennan, Director of Music, Archdiocese of Los Angeles.

2:00 High School and College Music Credits Section Meeting. Chairman: Helen C. Dill, University of California at Los Angeles. (Program to be announced.)

2:00 Junior College Music (Section Meeting). Topic: Enrichment of Living through Music. Chairman: S. Earle Blakeslee, Chaffey Junior College, Ontario, California.

Address: Roscoe C. Ingalls, Director, Los Angeles City College.

Panel Discussion: The Humanities. Chairman: Amy Grau Miller, Pasadena Junior College. Representing the Fine Arts—Hyacinth Glomski, Chicago, Illinois. (Other panel members to be announced.)

Discussion: Vocal Problems—Kathryn Barnard, Pasadena Junior College.

2:00 Music Appreciations (Section Meeting). Chairman: S. Grace Gantt, Oakland, California. (Program to be announced.)

3:00 Brass Ensembles (Section Meeting). Chairman: Herman Trutner, Jr., Supervisor of Instrumental Music, Public Schools, Oakland, California. Clinic Leader: J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois. Clinic Group: Brass Ensemble from Proviso Township High School, Maywood, Illinois.

3:30 Piano Class Instruction Clinic. Clinic Leader: Ruth Lenore Snow, Manual Arts High School, Los Angeles. Topic: High School Ungraded Piano Classes. Clinic Group: Students from Manual Arts High School, Los Angeles.

Questions from the audience.

Panel Discussion (panel members to be announced).

3:30 Round Table on Woodwind Instruments. Chairman: Chester Perry, Belmont High School, Los Angeles, California. Leader: William D. Revelli, University of Michigan, Ann Arbor.

3:30 Radio—Home Listening (Section Meeting). Chairman: J. Henry Francis, Director of

Music, Kanawha County Public Schools, Charleston, W. Va.

3:30 Research in Music Education (Section Meeting). Chairman: William S. Larson, Head, Department of Music Education, Eastman School of Music, Rochester, New York.

Music: Boys' Glee Club, James A. Foshay Junior High School, Los Angeles, Genevieve Anne Rorke, Conductor.

Functions of Research in Music Education—William S. Larson.

An Investigative Study of Music as a Vocation—Russell N. Squire, George Pepperdine College, Los Angeles.

The Musical Achievement of College Students at Various Levels of Auditory and Visual Time Reaction—Lowell M. Tilson, Head, Department of Music, Indiana State Teachers College, Terre Haute, Indiana.

A Study of the Musical Equipment and Needs of the College Music Student—George Barr, Eastern Washington College of Education, Cheney, Washington.

Research in the Field of Voice Training—Arnold H. Wagner, School of Music, University of Southern California.

3:30 Junior College Music Theory and Composition—Section Meeting. Chairman: Gerald Strang, Long Beach Junior College. Speakers: Arnold Schonberg, Ernest Toch.

3:30 College Bands (Section Meeting). Chairman: LeRoy Allen, University of California at Los Angeles.

Music: Chaffey Junior College Band, Murray Owen, Conductor.

Selling the Band to the Public—William Blanchard, Pomona College, Claremont, California.

Modern Band Program Building (speaker to be announced).

The Marching Band (speaker to be announced).

Panel Discussion: Advancement of Players on the College Level. Members of the Panel: Gerald Prescott, University of Minnesota; Graham Overgard, Wayne University, Detroit; Walter Welke University of Washington; John Stehn, University of Oregon; Herman Trutner, Jr., Oakland, California.

Wednesday Evening—April 3

8:30 Concert. National High School Chorus and the National High School Orchestra (Shrine Auditorium). Auspices of National School Vocal Association (Mabelle Glenn, President), and National School Orchestra Association (Adam P. Lesinsky, President).

Conductor of the National Chorus: Max T. Krone, University of Southern California.

Conductor of the Orchestra: Vladimir Bakaleinikoff, Pittsburgh (Pa.) Organizing Chairmen: Ethel G. Ingalls, Los Angeles (Chorus); Fred Ohlendorf, Long Beach (Orchestra).

10:30 Lobby Sing—Conductors: Ralph Peterson, Los Angeles, California; Marguerite Hood, Spokane, Washington.

Thursday Morning—April 4

10:30 Music Education Through Radio (Section A) at National Broadcasting Company Studio, Radio City, Hollywood. Chairman: Fowler Smith, Director of Music, Detroit (Mich.) Public Schools. Topic: Classroom Utilization of Radio.

10:30 Music Education Through Radio (Section B) at Columbia Broadcasting System Studio, Columbia Square, Hollywood. Chairman: Leslie P. Clausen, Los Angeles City College. Topic: Radio Production Techniques.

12:00 Luncheon Meeting.

Music in the Junior Colleges (Hollywood Athletic Club). Chairman: Carrie Sharp, Pasadena Junior College, Pasadena, California. Toastmaster: S. Earle Blakeslee, Chaffey Junior College, Ontario, California.

Relation of College Music to the Community—Max Kaplan, Pueblo, Colorado.

Speakers: John W. Harbeson, Principal Pasadena Junior College; Gardiner Spring, President, Chaffey Junior College; W. T. Boyce, Dean, Fullerton District Junior College.

Thursday Afternoon—April 4

2:00 Sixth General Session. Topic: Music in the Cinema. Demonstration presented by Motion Picture Companies in Hollywood. Presiding at Paramount Studios: Hobart Sommers, Principal, Austin High School, Chicago, Illinois. (Other studio visitations to be announced.)

6:00 College and University Dinners.

Thursday Evening—April 4

8:30 Concert. National Junior High School Or-

(Continued on page 6)

EDUCATORS 20 YEARS AGO

At the Supervisors National Meeting in Philadelphia in 1920 (the Name of the Conference Was Not Changed to "Educators" Until 1934). Left, Osbourne McConathy. Above Right: Will. George Butler (Left) and Will Earhart. Lower Right: Hamlin Cogswell and Dean Peter C. Lutkin



Program for Educators Meeting

(Continued from page 5)

chestra (auspices of National School Orchestra Association, Adam P. Lesinsky, President); College of the Pacific Choir (Stockton, California), and National High School Symphonic Band (auspices of National School Band Association, A. R. McAllister, President). (Philharmonic Auditorium.)

Conductor of the National Junior High School Orchestra: Louis Wersen, Tacoma, Washington. Conductor of the College of the Pacific Choir: J. Russell Bodley, Stockton, California. Conductors of the National High School Symphonic Band: Gerald Prescott, University of Minnesota; Herbert L. Clarke, Long Beach, California. Organizing Chairmen: Donald W. Bennett, Virgil Junior High School, Los Angeles (Orchestra); P. C. Conn, University of Southern California (Band).

10:30 Lobby Sing—Conductors: Alfred Spouse, Rochester, New York; Sarah O'Malley, Chicago.

Friday Morning—April 5

8:30 String Ensembles (Section Meeting). Chairman: Kenneth L. Ball, Francisco Junior High School, San Francisco, California. Clinic Leader: J. Leon Ruddick, Supervisor of Instrumental Music, Cleveland (Ohio) Public Schools. Demonstration Group: Los Gatos (Calif.) High School String Ensemble, Charles Hayward, Conductor.

8:30 Vocal Music Clinic. Auspices of the National School Vocal Association. Chairman: Mildred Lewis, University of Kentucky, and President, Southern Conference for Music Education. Clinic Leaders: Alfred Spouse, Director of Music, Rochester, New York; George Howerton, Director of Choral Activities, Northwestern University School of Music, Evanston, Illinois.

Report on Junior College Voice Classes by Kathryn Barnard, Pasadena Junior College.

8:30 Piano Class Teaching Clinic. Clinic Leader: Raymond Burrows, Teachers College, Columbia University, New York. Topic: Beginning Piano Lessons for High School Students. Clinic Group: Students from Susan Miller Dorsey High School and Manual Arts High School, Los Angeles. Questions from the audience.

9:30 Junior High School Instrumental Music (Section Meeting). Chairman: Louis G. Wersen, Director of Music, Public Schools, Tacoma, Washington. Music: George Washington Junior High School Orchestra, Long Beach, Carl Lindgren, Conductor.

(Balance of program to be announced.)

10:00 College Orchestra (Section Meeting). Chairman: Francis Findlay, Head, Public School Music Department, New England Conservatory of Music, Boston, Massachusetts. Music: University of California at Los Angeles Orchestra, LeRoy W. Allen, Conductor.

Report: A Survey of College Orchestras—Walter Duerksen, University of Wichita, Wichita, Kansas. Panel Discussion: Topics (1) The Status of the College Orchestra. (2) Values and Functions of the College Orchestra. (3) Maintaining Adequate Instrumentation in the College Orchestra. (4) Rehearsal Problems. (5) Performance Problems. (6) Repertory Problems. (7) Credits, Awards and Scholarships. (8) Finance of the College Orchestra. Panel Members: A. R. Doty, University of Texas, Austin; Theodore F. Norman, University of Missouri, Columbia; and Members of the College Orchestra Committee.

10:00 College Choirs (Section Meeting). Chairman: Ralph J. Peterson, Los Angeles City College. Music: Fresno State College A Cappella Choir, Arthur G. Wahlberg, Conductor. (Program to be announced.)

10:00 Preschool and Kindergarten Music (Section Meeting). Chairman: Helen L. Schwin, Western Reserve University, Cleveland, Ohio.

Demonstration with film showing the varied activities of the four-year-old child in music—Lucia Smith, Director of Music, Broad Oaks School, Pasadena, California.

Music for the five-year-old—Helen Christianson, Elementary School, University of Los Angeles.

Demonstration: Activities of Preschool Children, June Stryker, Elementary School, University of California at Los Angeles.

Panel Discussion. Discussion Leader: Maude Garnett, Oswego (New York) Normal School.

10:00 Music in the Cinema (Section Meeting). Chairman: Mabelle Glenn, Director of Music, Public Schools, Kansas City, Missouri. (Program to be announced.)

11:00 Woodwind Ensembles (Section Meeting). Chairman: J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois. Presiding, Arthur R. Goranson, Jamestown (N. Y.) Public Schools; President, New York State School Music Association. Clinic Leader: Thomas Eagan, San Jose State College. Demonstration Group: Woodwind Ensemble, San Jose State College.

11:00 Music Administration (Section Meeting). Chairman: Helen Howe, Director of Music, Chicago, Illinois.

Friday Afternoon—April 5

1:30 Seventh General Session (Philharmonic Auditorium).

Music: Los Angeles Elementary Junior Orchestra, Jennie L. Jones, Conductor.

Music: Ogden (Utah) A Cappella Choir, Glenn L. Hanson, Conductor.

Rural School Music Festival. Chairman: Mabel Seeds Spizzy, Reedley, California.

Adjourned Business Meeting.

2:30 Competition-Festival Management (Section Meeting). Chairman: Gerald Prescott, University of Minnesota.

2:30 Junior College Curriculum (Section Meeting). Chairman: Esther Goetz, Woodrow Wilson Junior College, Chicago, Illinois.

Music and Life—John A. Saxon, Superintendent of Schools, Pasadena, California.

General Curriculum Problems with Report on Fact-finding Questionnaire—Esther Goetz, Chicago, Illinois; Thelma Martenson, Lon Morris Junior College, Jacksonville, Texas.

Terminal Courses—Occupational and Pre-professional Curricula—John L. Lounsbury, Superintendent of Schools, Long Beach, California.

Democratizing the Arts—Catherine Callahan, J. Sterling Morton Junior College, Cicero, Illinois.

Music in the Social Scene—George Howerton, Northwestern University.

Lower-Division and Pre-University Music Courses—Merton E. Hill, University of California at Los Angeles.

Question Box and Panel Discussion: S. Earle Blakeslee, Esther Goetz, Edith M. Hitchcock, Merton E. Hill, Leslie Clausen, William E. Knuth, Hyacinth Glomski, John Lounsbury, LeRoy W. Allen.

3:30 Percussion Instruments Clinic. Clinic Leader: William Ludwig, Chicago, Illinois.

3:30 Round Table on Vocal Problems. Chairman: Mildred Lewis, University of Kentucky, Lexington, and President, Southern Conference for Music Education.

Friday Evening—April 5

6:00 Biennial Banquet (Biltmore Hotel).

8:30 Opera: 'Serenade' by Victor Herbert, presented by Hollywood High School (Philharmonic Auditorium). Charles Jenner, Conductor; Louis F. Foley, Principal of Hollywood High School; Edna Ames, Head of the Music Department; Arthur Kachel, Director of Dramatics.

Curtis Discusses Los Angeles Biennial

(Continued from page 3)

Dorado', based upon historical episodes in the development of California, and depicting, in music and dance, the colorful history of the Golden State. The music of 'El Dorado', for the most part, was composed by teacher composers in the Los Angeles Schools whose names include Fannie Charles Dillon, Morris Hutchins Ruger, Ina M. Davids, Elthea S. Turner, Edgar J. Hansen and the present writer. A second contribution from the Los Angeles Schools to the convention program will be a production of Victor Herbert's beautiful light opera, 'The Serenade'. This production will be presented by the music and dramatic departments of Hollywood High School.

The civic, professional and musical circles of all Southern California have manifested an enthusiastic interest in the 1940 biennial convention of the Music Educators National Conference. This interest has taken concrete form in a complimentary concert to be given for the Conference membership by the Los Angeles Philharmonic under Albert Coates, a Youth Choir Festival under the sponsorship of the Southern California Church Choir Guild, and valuable programs on the sound stages of the Paramount and Metro-Goldwyn-Mayer Motion Picture Studios. In like manner, the Warner Brothers, First National Studio, is rendering significant service to the Conference in making available a lecture demonstration on film music by Max Steiner, internationally known composer, particularly admired for his contributions to motion picture music.

The convention headquarters will be the Biltmore Hotel, where many of the



The Five Finalists in the Metropolitan Opera Auditions of the Air Contest Are (Left to Right) Gertrude Gibson, Emery Darcy, Lydia Summers, Arthur Kent and Eleanor Steber, the Last Two the Final Winners

TWO SINGERS CHOSEN IN RADIO AUDITIONS

Selected from Five Finalists in Contest to Sing at Metropolitan

Two young singers, chosen from among five finalists in the annual Metropolitan Opera Auditions of the Air, will join the opera next season as the result of the elimination contests recently concluded over an NBC network. They are Eleanor Steber, soprano, and Arthur Kent, bass-baritone. They won over 759 candidates. The previous week, five finalists had been selected, also includ-

ing Gertrude Gibson, soprano; Lydia Summers, contralto, and Emery Darcy, baritone. In addition to the coveted membership in the roster of the Metropolitan, each of the two winners received an award of \$1,000 and a silver plaque. Continuing a precedent established in the 1938-39 series, Emery Darcy was awarded a Metropolitan Opera scholarship of \$500 for further study.

The selections were made by a committee headed by Edward Johnson, general manager of the Metropolitan Opera; Earle Lewis and Edward Ziegler, assistant general managers; Wilfred Pelletier, Metropolitan Opera conductor, and Dr. John Erskine.

Miss Steber, soprano of Wheeling, W. Va., is now soloist at the Methodist Church of St. Paul and St. Andrew, 263 West 86th St., New York, and has appeared with the Boston Symphony and at the Boston Opera House. She began her career as a church soloist at sixteen and won a six-year scholarship at the New England Conservatory of Music in Boston.

Arthur Kent, a bass-baritone of New York, has been for the past four years a member of the Fifth Avenue and Fifty-third Street St. Thomas Protestant Episcopal Church Choir. He has appeared with the New York Oratorio Society, Schola Cantorum, NBC Symphony, Steel Pier Opera Company in Atlantic City, and St. Louis Municipal Opera.

Mr. Darcy, baritone from Hollywood, is the only one of this year's finalists to have appeared before in the Metropolitan Opera Auditions. He reached the semi-finals last season. He is native of Chicago and went to the West Coast in 1935 to sing at the Pasadena Music Festival. He was engaged to appear in motion pictures as a "ghost singer" and remained in Hollywood three years, coming to New York last Fall.

Miss Gibson is a soprano of Hawthorne, N. Y., and appeared with the Chautauqua Opera Company during the last two Summers. She won the Naumburg prize last year, the award being a concert appearance in Town Hall on Jan. 9.

Miss Summers, a contralto of Benton Harbor, Mich., won the \$5,000 Atwater Kent Prize in 1932 and has appeared as soloist with the New York Oratorio Society and in several concerts.

New York Music Clubs Contest to Close April 1

Manuscripts submitted in the current composition contest of the New York Federation of Music Clubs must be received at Federation Headquarters, 118 West 57th St., New York City, by April 1, to compete for cash awards of \$200. American citizens of at least one year's residence in New York State are eligible.

The Front Cover

The portrait on the front cover is of Randall Thompson, American composer and Director of the Curtis Institute of Music. Mr. Thompson's Second Symphony, written in 1931, has been performed widely by the leading orchestras of the United States. Among his important works are 'Pierrot and Cothurnus', 'The Piper at the Gates of Dawn', 'Jazz Poem', for orchestra and solo piano; and Symphony No. 1. His choral work, 'The Peaceable Kingdom', was presented at the League of Composers in New York on Jan. 14 of this year.

Before his appointment to the post of director of the Curtis Institute last Spring, Mr. Thompson was professor of music and director of the chorus at the University of California. After graduating from Harvard University he was a fellow of the American Academy at Rome and later held the Guggenheim Fellowship. He received an honorary Doctor's Degree from the University of Rochester. The photograph is by Rittase.

Of The Royal Line

IS THERE A CRISIS IN TENORS?



Rubini



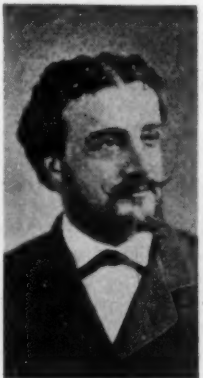
Donzelli



Salvi



Mario



Nicolini



Giuglini



Tamagno



De Lucia



Bonci



Caruso

What Has Become of the Royal Line in Italy? — The Need of Specialization if Voices Are to Uphold the Glory of Other Times

By B. LUPO

WHEN one reflects that even in the period of "bel canto" the most famous voice teacher, Pier Francesco Tosi (1647-1727), lamented that "good taste" was fast disappearing and that the "profession" was suffering a precipitous decline, one is tempted to doubt whether in Italy there has ever been a golden age of singing.

Actually, the art of song, like all other arts, has had its merits and demerits in all ages. Hence, the so-called crisis in tenors in our own day—assuming, as we shall investigate, that it is real—is far from exceptional. To fix an arbitrary beginning to this alleged crisis one may take the death of Caruso (1921), whose generation was rich in beautiful voices, as the one preceding when celebrated tenors included Nicolini, Gayarré, De Negri, De Lucia. These were totally dissimilar voices, yet not put to specialized uses. A glance at the bulletins of La Scala, at which one might safely say the greatest voices of the nineteenth century sang, reveals an amazing diversity of roles assigned to the same tenor.

The example of Nicolini is typical. He went from 'Traviata' to 'Trovatore', from 'Faust' to 'The Barber', from 'Son-nambula' to 'Aida', from 'Aida' to 'Gion-conda' and 'Meistersinger'. Gayarré emerges almost equally versatile, shifting readily, from 'Favorita' to 'Gion-conda', from 'Forza del Destino' to 'Lucia', from 'Anna Bolena' to 'Lohen-grin' or 'L'Africana'.

A Radical Change

But that was a time when as a result of important musical developments the destinies of theatrical singing were undergoing radical change. In the preceding bulletins of La Scala—those, specifically, embracing the period from 1825 to 1840—one notes how in contrast to the assignments of a Nicolini or a Gayarré, the roles follow a well defined line for individual voices. The precise demarcation is nothing other than the logical consequence of theatrical repertory itself, which, barring rare exceptions, was then consecrated to Rossini, Donizetti, and Bellini. Rubini, Donzelli, Salvi, to mention only the most active and most celebrated singers, were narrowly specialized, so much so, we know, that composers adapted their operas to the tried and tested potentialities of specific throats. And then Verdi, innovator and overturner, bursts upon the scene! It was a moment of grave alarm, of true crisis. From sheer necessity specialization had to yield to eclecticism. Singers habituated to the soft cantilena of Bellini and Donizetti, to the brilliant but systematic vocalism of Rossini, were thrown into confusion by the rough, often violent, methods of Verdi demanding tragic accents and sharp thrusts—and not only in recitative, but in the melody proper. Some held that Verdi's aim was the complete massacre of voices. Of course, this was not so at all, and for two reasons. First, the lyric stage boasted some particularly

HAS Italy, the land of tenors, stopped producing great voices of the type for the operatic stage? If not, why is it that we in America hear nothing of any really remarkable new tenors in Italy, and why is it that our own Metropolitan, which in the past has imported to these shores the foremost of the crop, has for a good many years found almost none to import? It is not to be assumed that Nature has suddenly ceased endowing Italians with tenor voices. But where are the ones that are to continue what has often been referred to as "the royal line of Italian tenors"? Caruso was of that line. So were Campanini, Mario, Rubini, Donzelli and others before them. It was while Caruso was still dominant that gifted tenors like Martinelli, Schipa, Gigli and Lauri-Volpi were coming up. Today they are veterans. Where are the newcomers? Among Italian-born tenors, only Nino Martini represents a later day at the Metropolitan. Is it true that the popularity of the motion picture houses in Italy has so turned attention away from the small opera houses that the relatively small cities no longer are the proving grounds for the large ones? MUSICAL AMERICA has turned to Italy for an explanation of this "crisis in tenors". A qualified Italian writer, B. Lupo, has endeavored to supply it, in the light of what he finds in Italy today. His thesis of the need for specialization will not go undisputed among those who are concerned primarily with voices rather than style. But his observations on past readjustments of vocal technique, to meet the changes that have come over opera itself, prompt a further question as to whether the complexities of the requirements for an operatic career today may have placed the teaching profession temporarily at a loss.—THE EDITOR.

supple and malleable voices, Nicolini, Gayarré, De Negri among the best. Then there was Tamagno, with the voice and stamina to confront the strongest roles without tiring.

The second reason was that meanwhile the singing schools were seeing to the equipment of artists for the music of Verdi. In short, one studied the style of Verdi and its special vocal requirements. Voices were put in condition to undertake new and very different tasks without, of course, neglecting the old and accepted bases of vocal technic.

Specialization Returns

Specialization, abandoned for a time, now came back into favor. Apart from the rare gift of a voice adaptable to the widest exigencies, definite possibilities for individual, specialized voices and temperaments now abounded.

Wagner and, afterwards, Strauss, were not less revolutionary than Verdi, with their emphasized orchestra, unprecedented melodic intervals, and altered expressional demands upon their vocalists. Other forms of specialization became necessary. Thus the fear of losing one's voice vanished; indeed, Verdi, Wagner, Strauss were as splendidly sung as had been Rossini and Bellini, for whom there were still excellent executants. Gounod, Massenet, Puccini, in their turn, created the type of tenor described as "lyric, tender, and passionate". De Lucia was one of the most exquisite and unforgettable examples. Among the Italians, Borgatti sang Wagner as no one else sang him, and Bonci carried on the tradition of sustained and colored singing with the most marvelous of styles.

There was no longer any risk of repeating the pitiful case of Nourrit, the famous Nourrit, who, coming to Italy to sing 'Norma', committed suicide during a nervous attack because he had lost—or feared he had lost—his voice. To keep within one's own limits, and within them to cultivate and enrich, that is the secret of art.

Caruso as an Example

On the other hand, the case of Caruso seemed to refute once again the theory of specialization. This led to an error of value regarding the tenor and his possibilities, and this in turn gave rise to the conviction, not only in America but also in Europe, that there is a crisis today regarding tenors. The error of value, we believe, lies primarily in accepting Enrico Caruso's fame without scrutiny. Why did he delight

audiences so unreservedly? Because they felt any premeditated art in his singing? We don't think so. How meager his vocal studies were everybody knows. They were largely a matter of extending his range, which was limited at the start. Did he delight because, as we are in the habit of saying today, he was a cultivated musician? We don't believe that, either.

Caruso's instinct for the theatre, his musical temperament, his expressive vigor, his emotional power, and most of all his extremely beautiful voice undoubtedly accounted for his hold on the public. Suppose we ask another question. Would Caruso delight us just as much today? In some operas, yes. But our demands have become more and more complex. It can be questioned whether spell of sheer sound alone is enough to enchant us, and even if that is the case, it soon palls on us if we find lacking other sources of enjoyment that we have learned to expect—deeper spiritual elements of style and interpretation. To be perfectly frank, which of us, pretending to any taste or musicality, doesn't smile over some of Caruso's records, for all their immediate physical pleasure? Those emphatic tones of his weary us a little. His frequent portamenti strike us as unjustified and his lyric exhibitionism smacks of the banal.

Of course, this is quite the contrary of what the public thought and felt about him when he lived. Must we conclude, then, that Caruso came unjustly by his immense fame? Certainly not. We merely conclude that every age has its tastes and its demands.

And so we come to the heart of our problem, the crisis regarding tenors. Is there or is there not such a crisis? Let us reply with another question. Are beautiful voices lacking today? Far from it. How is it, then, that as a matter of absolute fact we have such a crisis in our midst? As we all know, quite unlike the situation in the 18th century and in the first half of the 19th, the repertoire of the lyric theatre is of an ever-extending diversity. Not even with the coming of Verdi, of Wagner, of Strauss, of Puccini, did the singer find himself in such a whirl of styles. Today an Italian tenor is called upon to sing—without fuss—Verdi, Puccini, Casella, Bellini, Alfano, Rossini, Malipiero, Donizetti, even Monteverdi with Stravinsky and Cilea and Mascagni and Pizzetti and Strauss and Debussy. There's the key to the supposed crisis in tenors. Moreover, knowledge and intellectual demands have modified values in passing judgment on a singer.

The Case of Pertile

For Italy, the case of Pertile is typical. Not blessed with a voice of exceptional quality, he nevertheless represented, until a short time ago, the most sought after
(Continued on page 43)

The PERFECT VIRTUOSO

By ARTHUR HARTMANN

SARASATE'S art of playing the violin was beyond compare, from any and all viewpoints, as his style was entirely his own. His playing was flawless, impeccable, transparently pure and perfection itself! The left hand was unexcelled by any violinist that I have heard (wonderful as some few of them are and were) and the apparent indifference, even more, the blasé manner in which he executed the most perfect of trills, arpeggio leaps and passage-work, combined with consummate mastery and artistry of every form of bow-technic, left only one thing to do (and this criterion I expressed every time that I heard him play) and that was to find the nearest lamp-post and secure one's neck to it by a stout rope! His tone was like that of an Amati violin and the *beau-ideal* was to have the tone speak its own voice of purity and quality. It was tone *per se* and never an attempt to have the golden-voiced canary change its hues and timbres to that of the full-throated thrush.

There was passion in Sarasate's art, a white-burning passion as his self-disciplined and unsparingly-sacrificial devotion to his convictions proved, but nowhere did a taint of vulgarity reveal itself in that element, of a red-hot passion, either personal or musical. Moreover, in his playing there was never a slide or a "smear" to be heard, for besides these many qualities which he had so marvellously developed, he possessed an extra gift—an uniquely inborn sense of touch. I feel certain that such tactile infallibility was as native to him as it is to the cat which, hurled through space and after numerous somersaultings and twistings, lands on its legs. To see Sarasate looking indifferently ahead of him while he jumped from the most perfect of legatos to the most crisp saltando, was to realize that here was indeed a phenomenon. This tactile infallibility was supernatural, for there were no hazardous leaps and pyrotechnical vaultings (in which his works abound) that this fabulous fiddler did not meet with feline quickness and surety. Similarly, he could juggle with articles of unequal weight and size such as, let us say, a cigarette, a billiard-ball and a book, and this despite his myopic eyes: and to see this dandified aristocrat awaiting a bus on a Parisian boulevard while manipulating his light cane with an artistic diablerie, was also something to be remembered.

Sarasate's Appearance

His appearance, too, was as immaculate as his playing was flawless. In early life he had become quite grey and he wore his hair "in chrysanthemum-style". The trousers were always "just so", the coat pressed, the wide expanse of shirt-front (see Whistler's marvelous portrait, a study in black and white), the violin and bow held gracefully in his left hand as he appeared on the podium, not held downward but carried like a bouquet to be presented once he reaches the center of the stage. Amidst tumultuous applause he would then incline his head and bow ever so little, then straightening himself, loosen his hair with the fingers of his right hand, then take his bow and with arms extended, the violin to the left, the bow to the right, continue to accept the plaudits in the manner of an aristocrat graciously pleased yet too

Sarasate, the Wonder Worker, as Recalled by a Fellow Violinist

polite to ask for silence. This was the habitual greeting on his appearance everywhere, and when applause had ceased, he would take the bow with both hands at the frog and, holding it straight up before him, he would narrow his eyes (for he was very near-sighted and thus his looking straight into the auditorium while effecting some of those uncanny leaps, had no distracting effect on him, for he saw nothing and no one) and adjust the screw, then look at his small "embonpoint", take two or three steps forward, with arms outstretched, the violin in the left and the bow in his right hand, and nod his head to the conductor to begin.

In contrast to this unequalled elegance and perfection of violin-playing, his knowledge of music was extremely limited. I might here also comment that his favorite author was Paul de Kock and that despite years of concertizing in England, Germany and Austria, he re-

The man protested that he was playing the notes indicated, but Sarasate claimed it sounded like mountains being rent asunder, whereas all that he wanted was "a nice little note in the bass". And politely the fagottist begged permission to explain that starting off with notes in the very deepest register was an impossibility in pianissimo because of the amount of breath which is required to reach the bottom of that long tube! And once, at one of his concerts in Berlin, I chortled aloud when he had finished playing the Sarabande and Gigue by Bach (from the unaccompanied Suite containing the Ciaccona) at break-neck speed, and then "modulated" from D Minor to C Major. Placing his violin in guitar-fashion against his shirt bosom, exactly as depicted in the Whistler portrait, he most gracefully played just the two chords, starting very slowly and accelerating gradually.

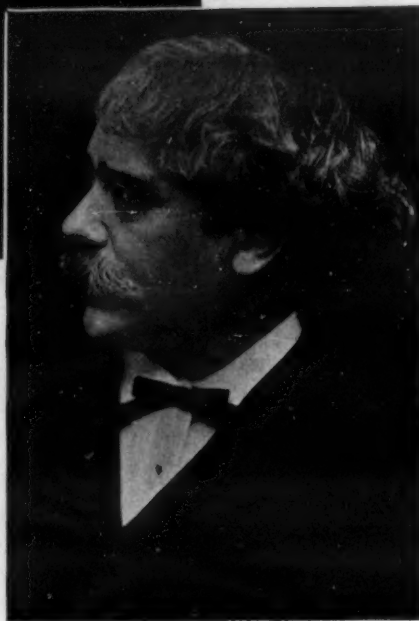
However, this superficial knowledge



Sarasate

Whistler's Celebrated Painting of the Violinist, in the Carnegie Institute at Pittsburgh.

Below, a Camera Portrait of Sarasate, Later in His Career



of music in no way lessens the value of his own contributions nor diminishes the great debt of gratitude which composers and violinists bear, for Sarasate's influence in music is an enormous one and it is to him we owe a large part of our repertory of today, which means all the works for violin by Saint-Saëns, Lalo, Bruch and many others. It was for him that Saint-Saëns wrote all his violin works and the suggestions, alterations and genial contributions made by Sarasate were not only accepted by Saint-Saëns but acclaimed by him with enthusiastic gratitude. It is known to but few that when Max Bruch composed his 'Scotch Fantasy', he sent the manuscript of the piano and violin parts to Sarasate and in the latter left large open spaces with bar-lines only. A letter accompanied this package in which the composer besought the services of his friend Sarasate to write in the violin part, in the variations, according to the harmonics and melodies given in the accompaniment, and to otherwise change or omit whatever did not please him in the solo part throughout the work. Sarasate, who at the time was ill with a very unpleasant malady and guarding his bed during several weeks, gladly co-operated and of course gave the first public performance of that composition, as he did of at least another dozen works of big dimensions! It may here be appropriate to speak of yet another "Sarasatian" violin work, more "racy" in its "Scotchishness" than the one by Bruch just mentioned. The writer is among the extremely few violinists who at one time had this composition by Sir Alexander MacKenzie in their repertoire. It is musically of little value, but its solo part reveals things of highly individualized violinism and is clearly the work of Sarasate. Despite its title, 'Pibroch', there is nowhere in its thin accompaniment and poor orchestration a trace of bagpipes, a thing which, at one time, stirred ambitions in me to re-orchestrate it and make it more effective, and thus help save it for concert-violinists. I confess to a similar ambition with regard to the scoring of the great Hungarian Concerto by Joachim.

Some notable and very unpleasant lapses of memory by Sarasate occurred when, arriving in England for the "London Season", more accurately called "The Sarasate Season", he would play about forty compositions, including a dozen and a half of concerti and at least an equal number of "novelties" in other musical forms. At one concert with orchestra, the tragic opening in the brasses, in E Flat Minor, of Bruch's 'Scottish Fantasy' had reached the place where the solo violin was to enter, and Sarasate suddenly placed his fiddle under his chin and began quite blandly with the opening of 'Pibroch', which is in F Major. Readers will please try these two tonalities simultaneously, on the piano.

When I say that he "suddenly placed his fiddle under his chin" it must not be imagined that this was done with haste and nervousness, for it was one of the unbelievable things of this wizard that when the orchestra played the first measure of the Mendelssohn Concerto, he always stood with the violin still held down in his left hand (his fingers doubtlessly around the finger-board) and had his bow, held down, in his right hand. The first half of the next measure sufficed for him to have bow and instrument in position, and I should like every one playing the violin to try this and see whether he can start with

(Continued on page 43)

The FOLK MUSIC of BRAZIL

First Explorers Found Aborigines Very Musical—Some of Dances Likened to Scenes from Dante's Inferno—Works of Contemporary Composers Make Use of Materials Drawn from Indian and African Slave Sources—The Portuguese Influence

By MARGARET E. STEWARD

wife is the Caiçara, who with willow branches whips men and beasts that get lost in the forest. Besides these, there are many other legends: about Rudá, the god of love; the Pagé, the Indian witch doctor; Tupan, the supreme god, and Anhangá or Jurupari, the evil spirit. Authorities on the subject do not

chant, taught to the Indians by the Jesuit priests, is still noticeable in the old folk music of the interior of Brazil.

The Portuguese settlers brought with them the European musical instruments then in vogue, and song forms such as the 'Fado', 'Acalanto' (Lullaby) and the 'Moda'. The Brazilian 'Modinha', that had its origin in the Portuguese 'Moda', became the principal song form of colonial times. Very sweet and melancholy in character, it was greatly appreciated when introduced at the Court in Portugal. Portuguese music established the harmonic and melodic structure of Brazilian music of the Colonial Period.

Of Portuguese origin, is the interesting cycle of Christmas Festivities composed of the 'Bailes Pastorais' (Pastoral Dances), the 'Chegança', and the 'Reisados' which ends on twelfth night. The 'Bailes Pastorais' were pageants of pastoral character which represented the visit of the Three Wise Men to the manger of the new-born King, and were always interwoven with dance and song of pastoral character.

The 'Cheganças' were dramatic pageants based on Portuguese romance that glorified their conquests on the seas and in wars against the Moors.

The cycle ended with the 'Reisados' on Twelfth Night. Composed of several choreographic processions, the 'Reisados' could be considered a suite. The first dance was the 'Ternos' in which the shepherds and shepherdesses, after visiting the manger at the church, went dancing and singing from house to house. The last part was the 'Bumba



Portuguese Colonial with Guitar

agree as to whether the Brazilian Indians used the five-tone scale or not; they do agree however that they did not consciously use the fourth of a tone, as has been supposed, but that the effect of such was caused by the unconscious lowering or raising of the pitch, according to whether the tune was sad or gay.

Many authentic Indian songs, some of which happily have been recorded, have been used by Brazilian composers, notably Villa-Lobos, 'Tierú, Ualalocê, Nozani-ná) and Lorenzo Fernandez (Imbapara).

Reminiscent of Indian influence is the dance Catira or Cateretê, which was adapted to the Church ceremonies by the Jesuit priests, in colonial times, to attract the Indians. They also organized processions and mystery plays in which scenes from the life of Christ and from the lives of the Saints were represented. The Jesuit priests often translated these into Tupi, the Indian language, and in time devils and fabulous personages began to appear in these plays ingeniously dubbed with Indian names. It is affirmed that the influence of the Gregorian



The "Lundú", an African Dance



The Ceremonial "Congada"

Meu Boi', a ceremony in which a group of people, two of which impersonate the Sacred Ox, go singing and dancing from house to house. It is quite long, all in verse, and is very popular even today in the north of Brazil. These festivities were supposed to end on Twelfth Night, but in Bahia they were sometimes prolonged until Carnival.

Portuguese influence is especially noticeable in children's songs and rounds, principally in the interior states of Brazil, where the Negro influence was not so pronounced. Villa-Lobos and especially the São Paulo composers have woven these melodies into their compositions. In the States in the interior the guitar, introduced by the Portuguese, is today the favorite instrument of the country people.

Imported African Music

The coming to Brazil of the African Negro was to have unforeseen and far-reaching influences on Brazilian music. What is bizarre and exotic in it is usually of Negro origin. Imported to Brazil in masses, the African slaves brought with them their dances and songs, and in time reconstructed their most popular instruments.

The most important of the African dances were the Lundú and the Congo-Angolian Batuque and Samba. All the other dances of Negro origin such as the Quimbête, Caxambú, Jongo, Corta-Jaca, Miudinho, Choradinho, Chiba, Quilombos and Côco de Zambé may be considered local variations of these three dances.

The Lundú, excessively lascivious in character, was originally from the Congo. Primitively a dance, and a very indecent one, so the writers of the period tell us, it was later accompanied by verse in which the slaves expressed their hopes, doubts, sorrows and joys and which was in turn satirical, malicious, amorous, comical and often shamelessly sensual. The verses of these

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Margaret E. Steward

THE music of Brazilian composers of the modern school, such as Villa-Lobos, Francisco Mignone and Camargo Guarnieri, is beginning to command world-wide attention. It is interesting music because it has its source of inspiration in what is perhaps the most picturesque and captivating folk music of South America.

Brazilian Folk Music and Dance, a product of the Indian racial element, the Portuguese melodic element and the African rhythmic element, has reached an original and ethnical expression. With its quantities of forms, exuberant and characteristic rhythms and melodic quality, it is as varied, complex and beautiful as Brazil itself, with its heterogeneous population, contrasting climates, varied and beautiful scenery and vast solitudes.

But Brazilian composers were not conscious of their vast inheritance until Villa-Lobos, pioneer of the modern Brazilian school, set the example and sought inspiration in Brazilian music and dance. Here we will try to give a comprehensive resumé of the elements that have contributed to its formation.

Music Among the Aborigines

The Brazilian aborigines were considered by the first explorers to be very musical. Music had an important part in their rites and ceremonies, especially the religious ceremonies. In these, the dances were very animated, and after getting intoxicated by drinking some beverage made from a herb, the Indians would dance, in the same rhythm and chanting with a nasal intonation the same monotonous tune, for twenty-four hours on end to the accompaniment of Indian drums and the Maracá, a sacred rattle, and the clapping of hands and feet. It looked like a scene from Dante's Inferno, so the explorers tell us. Music was regarded as a gift from the gods and a musician was a person much esteemed.

The beautiful Indian legends have been a source of inspiration to many Brazilian composers. Among these tales is that of the 'Amazonas', legendary maidens who inhabit the island of Marajó in the Amazon river, and which somewhat resembles the old Greek tale of the Sirens; that of the Yara or Iara, a beautiful water nymph who, with her marvelous voice, waylays young men and entices them to her abode at the bottom of the river from which they never return; of the Curupira, an evil spirit that takes the form of a little Indian boy with green teeth and feet turned backwards, and who waylays travelers by asking them for a light for his pipe. He has the evil eye and brings people bad luck and unhappiness. His

'PELLÉAS ET MÉLISANDE' RESTORED AFTER FIVE YEARS

Debussy's Music Drama Has Revival at Metropolitan—Georges Cathelat Comes From France for Performances — Jepson, Doe, Brownlee, Kipnis, Bodanya and Moscona in Cast—Leinsdorf Conducts

By OSCAR THOMPSON

AFTER five years, Debussy's 'Pelléas et Mélisande' was restored to the boards at the Metropolitan on the evening of Thursday, March 7, in the next to last week of the season, and accorded its only repetition on the following Wednesday night. The last previous performance was that of March 20, 1935, when the chief parts were sung by Edward Johnson, Lucrezia Bori, Ezio Pinza and Léon Rothier, with Louis Hasselmans conducting. The cast of the revival was as follows:

Pelléas	Georges Cathelat
Mélisande	Helen Jepson
Golaud	John Brownlee
Arkel	Alexander Kipnis
Geneviève	Doris Doe
Yniold	Natalie Bodanya
A Physician	Nicolo Moscona
Erich Leinsdorf, Conductor	
Désiré Defrère, Stage Director	

For Mr. Cathelat, a young French tenor imported especially for the revival (it was necessary to obtain his release from the French army) this was an American debut. His personal success was the most positive and clear-cut that can be credited to any of the stage participants.

The audience which greeted the return of this once experimental and recherché work and which feasted its optics on Joseph Urban's still sumptuous sets, was probably the largest ever assembled for 'Pelléas' at this house. Possibly it was also the most enthusiastic. That there should be standees in such numbers at an epicure's opera would appear to indicate one of two things. Either America's operatic public has caught up with Debussy; or absence and inaccessibility have been precisely what was needed to whet the appetite for this particularly choice morsel of the operatic fare.

Though fifteen years have elapsed since it was designed, the Metropolitan's production of 'Pelléas' remains among its most beautiful. If first mention is made of the visual rather than the aural aspects of the revival, that is in accord with the relative appeal of the mountings as compared to the musical performance. The latter should be conceded work-a-day virtues of an order to be associated with earnest effort and conscientious direction, the forces enrolled being the best, or nearly the best, at the company's command. In the new cast was no singer who had been identified with any previous performance of 'Pelléas' at the Metropolitan, though Mr. Pinza was within call.

Success for French Tenor

There was but one French singer in the group, Mr. Cathelat. Mélisande was an American, as was Geneviève. Golaud was sung by an Australian, Arkel by a Russian. The Physician was a Greek, Yniold a Russian-American. The conductor was Austrian-born and, so far as the Metropolitan was concerned, had been identified solely with German opera, though he had conducted 'Pelléas' in San Francisco.

The stage honors were clearly Mr. Cathelat's. His was a young, a very young, Pelléas; trim, good looking, shapely of limb, and sufficiently romantic of bearing, if at first excessively cautious of move-

ment and later rather surprisingly precipitous. In the characterization was more than a touch of shyness and until the final scene it lacked any very compelling suggestion of inner fire or spirit. But this did not defeat the singer as an actor. What did handicap the actor as a singer was his lack of climactic tones for his admirably acted final scene. When Pelléas cried out to Mélisande for her lips, as Golaud came up from behind to slay him, his fragile voice gave him little help. But it was generally of attractive quality—a light French timbre—and it was both supple and expressive in the greater part of the undulous Debussyan dialogue. One would hesitate to predict how the voice would stand up in even the Romeo sort of lyric singing.

The Other Principals

Of the non-French singers, Mr. Brownlee, by virtue of his extensive experience in opera in Paris, was the one who most nearly approached Mr. Cathelat in the delivery of his sung lines in the French manner. One could have wished that his often admirable Golaud could have possessed a little more of iron, a little less of nervous gesture. It was most convincing in the distraught final scene; but the shattered Golaud of that scene is a more absorbing personage if he has contrived to communicate something of ruggedness as well as sternness before the crash comes.

Miss Jepson's Mélisande was good to look upon and well sung, as straight singing goes; indeed, the tower song was as musical in its sound as this reviewer has ever known it to be. But the imagination was left cold and unruffled by the impersonation. There was no escaping the conclusion that Mélisande is not her role. There was little hint of mystery, of strangeness, of otherworldliness, of prescience or even of naivete in this embodiment.

Miss Doe may have erred on the side of under-emphasis in the reading of the letter that is Geneviève's chief concern. But hers was a small portrait well drawn and in the scene before the castle—that of the strangely disturbing distant choring of the sailors—distinctly well sung. Miss Bodanya's Yniold met the requirements.

Mr. Kipnis, so admirable in his recent Wagnerian appearances, was over-dramatic and otherwise not quite in the spirit of the wise old Arkel. There was too ready a thought of Gurnemanz. And there is a mellower, more humanly persuasive way of treating that nobly pathetic phrase, "Were I God, I would pity the hearts of men," than Mr. Kipnis's proclamatory way. No fault need be found with Mr. Moscona's physician.

Mr. Leinsdorf had raised the floor of the orchestra pit, which was precisely what should have been done. Debussy wanted his orchestra heard. If on this occasion the instrumental tone was too heavy, that was something of mistaken balances or lack of discretion or sensitivity in the playing. There were square corners where there should have been a wave-like undulation. Positive themes were made of evanescent bits of atmosphere. This was too German an approach to an essentially and peculiarly French score. But much of the playing was beautiful in effect.

The time has come when prostrations and incense burnings are no more necessary for Debussy than they are for Wagner. 'Pelléas et Mélisande' can be accepted today as one of the most profoundly human of stage compositions and one of the most essentially musical. It was not so easy to attribute those qualities to it when it had its memorable first American performance at the Manhattan Opera House in 1908, six years after the Paris premiere. But the water that has flowed under the bridge since then has altered the entire perspective.

In this connection it can scarcely be said that 'Pelléas' has been flagrantly neglected, much as some eager spirits would have welcomed additional hearings. Aside from

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Alexander Kipnis
as Arkel



John Brownlee
as Golaud



Wide World
Edward Johnson Congratulates Helen Jepson, Mélisande,
and Georges Cathelat, Pelléas



Doris Doe
as
Geneviève

Morton

WAGNER ONCE MORE HEADS OPERA LIST

Verdi Again in Second Place and Puccini Third—Others Rate One Work Each

Again using Wagner's 'Götterdämmerung' as the closing work, the Metropolitan Opera brought its fifty-fifth season, of sixteen weeks, to a close on the evening of March 16. There were 123 performances of thirty-three works, fifteen in Italian, seven in French, and eleven in German. In addition to performances in the Metropolitan Opera House, there were and are scheduled for the Spring tour now in progress, ten performances in Philadelphia, two in Hartford, one in Newark, N. J., one in Rochester, N. Y., three in Baltimore, twelve in Boston, eight in Cleveland, four in Dallas, Tex., four in New Orleans and three in Atlanta.

'Tristan' and 'Walküre' Tie

Including the performances given during the post-seasonal week, Wagner again led with forty-five performances of ten works. Verdi came second with twenty-one performances of five works and Puccini third, with twelve performances of three works. The remaining composers had one work each: Doni-

zetti, Ponchielli, Mozart, Rossini, Gluck, Montemezzi, Mussorgsky, Massenet, Charpentier, Debussy, Delibes, Thomas, Bizet, Gounod and Richard Strauss.

'Tristan und Isolde' and 'Die Walküre' tied for first place with seven performances each, though one of the former was a post-seasonal one; 'Aida', 'Lohengrin' and 'La Traviata' had six hearings, each; 'Faust', 'La Bohème', 'Parsifal' and 'Die Meistersinger' each had five hearings, two of 'Parsifal' being post-seasonal; 'Rigoletto', 'Madama Butterfly', 'Boris Godunoff', 'Manon', 'Tannhäuser', 'The Flying Dutchman' and 'Der Rosenkavalier' had four each; 'Otello', 'Tosca', 'La Gioconda', 'The Marriage of Figaro', 'The Barber of Seville', 'Orfeo', 'Louise', 'Lakmé', 'Mignon' and 'Götterdämmerung', each had three hearings, one of 'The Barber of Seville' being a post-seasonal one for the benefit of the Metropolitan Fund; 'Simone Boccanegra', 'Lucia di Lammermoor', 'L'Amore dei Tre Re', 'Pelléas et Mélisande', 'Das Rheingold', and 'Siegfried' had two hearings each, and 'Carmen' one. There were also fourteen Sunday night concerts, bringing the total number of appearances in the Metropolitan Opera House and on tour, to 185.

GENOA HAILS NEW OPERAS BY PANNAIN AND GHEDINI

'L'Intrusa', Pannain's First Composition for Lyric Stage, Based on Maeterlinck Play—Capuana Conducts with Adami-Corradetti and Franci in Leading Roles

By GUIDO M. GATTI

GENOA, Feb. 29.

THE news comes at first with something of a shock that a composer of Guido Pannain's standing in modern culture should select Maeterlinck's 'L'Intrusa' as the subject of his first opera. 'L'Intrusa' represents one of the outstanding examples of the theatre of symbolism, which enjoyed a great vogue at the end of the last century and the first years of this, and was thoroughly liquidated by the World War. Knowing the sympathies of Pannain, the musicologist and critic, for the most daring manifestations of latter-day musical art and recalling particularly his cordial support of the music of a Hindemith and a Roussel, a Busoni and a Honegger—to cite only a few names—everybody expected an opera of totally different tendency, whether musically or textually.

But 'L'Intrusa' has not deceived those who, ignoring the elements of taste—which after all, are contingent matters—base their judgments purely and simply on elements of art, that is to say results achieved on the plane of artistic realization in consonance with the composer's intentions, implicit and expressed.

The bare outlines of this single act play of Maeterlinck's are generally known. In the room of an old castle are gathered the grandfather, the father and his three daughters, and the uncle. In the adjoining room lies the mother, who has just given birth to a boy and is still in danger of losing her life. The thought of her possible death occupies all of them, especially the grandfather, who is blind. His anxiety infects the others. Long and painful silences are broken by brief words of inquiry, vague replies, furtive suggestions. Sounds coming from the garden make them all start. Every rustle of leaves seems

full of foreboding. The idea of death grows steadily more precise. The vague, macabre conception begins to take clearer shape. Everyone thinks of it, without daring to avow it, without daring to enter the chamber where death has perhaps already been. The blind man sees what is bound to happen. In a crescendo of anguish the scene is prolonged to the very last stroke of midnight, when a sound is heard as of someone rising from bed in haste. At the same time whining comes from the newborn child's room—the child who had not yet cried—and the whine becomes a steadily sharper cry. The door opens and the attendant nun appears, making the sign of the cross. She tells them the mother is dead. They all enter the death chamber in silence. The grandfather, left alone, goes groping about in the dark, bewildered.

Affinity of Style to Pelléas

Someone has written that this work of Maeterlinck's already belonged to music, so much does it resemble an orchestral score, with its pauses and sequences, its rests and "rifts" judiciously allotted. The sense of musical flow in the life of the spirit is so strikingly expressed that we are oblivious of the actual scenic happenings (which are a small thing anyway, and become, instead, preoccupied with what is transpiring in the souls of the characters (which is everything). The word is no longer symbol of the thing, but almost the "thing in itself" and as such is already virtually music.

Such being the case, it is absurd to speak of drama and "characters", emotions and passions. We are concerned, rather, with atmospheres and presentiments. Debussy's music is similarly oriented in 'Pelléas', where, to be sure, the dramatic development has accents and rhythms far more salient than those of 'L'Intrusa'. Hence, it was inevitable that Pannain should tie up the esthetics of Debussy and impressionism with his own, but such affinities in his opera are more of style and total conception than of thematic details and harmonic devices.

Therein lies the originality of the Neapolitan composer's operatic effort:

he has stamped his own imprint upon the thematic scheme—as a more rigid derivation of Italian melodism—and has built up the individual scenes of his opera with more conspicuous solidity of structure.

Variations in Lyric Line

While generally practising the system of continuous declamation, in which the word emerges clearly, without distortions, Pannain often gives to the lyric line a *fourrure* more strictly melodic-operatic (as in the grandfather's lines, "Perche non l'ho potuta, io, quest'oggi vedere?")—Why could I not see her today?) and to the orchestral comment, almost always subordinated to the voices, certain oratorical thrusts, as in the last pages of the opera, where the composer—on his own word—seeks to hymn the victory of death over life. Thus, if on one hand the opera has a dramatic consistency—and theatrical efficacy—greater than the scant plot itself could offer—on the other hand its artistic unity seems compromised in some pages.

When he began writing 'L'Intrusa' in 1927 Guido Pannain certainly had no idea of taking the easiest path of success. Conscious of the goal he was striving for, he was in no hurry to have his work produced. We know that in the last few years 'L'Intrusa' was repeatedly modified and partly done over. The public of the Teatro Carlo Felice of Genoa was aware of being confronted with the work of a sensitive artist of the highest integrity, and it received 'L'Intrusa' with the liveliest cordiality. The work was directed by Franco Capuana. Memorable among the singers were Iris Adami-Corradetti and Benvenuto Franci.

'La Pulce' Forms Strong Contrast

Coming as sharply accented contrast to 'L'Intrusa'—like farce after drama—G. Federico Ghedini's latest opera, 'La Pulce d'Oro' (The Golden Flea) also faced the judgment of the Carlo Felice audience. The work, set to a libretto of Tullio Pinelli, is in one act and three scenes. Here we no longer have oppressive atmospheres and characters evaporating into a world of phantoms.

'La Pulce d'Oro,' a Comedy of Boccaccian Flavor, Delights Teatro Felice Audiences by Its Grotesquerie, Apt Instrumental and Vocal Writing

This is a "grotesque", fast-paced and flavorsome, almost a picaresque tale transposed to our time and clime.

On a rainy night there suddenly bursts into the inn of one Olimpio a species of fantastic roamer, distant brother of Peer Gynt, bearing the significant name of Lupo Fiorino. He requests the innkeeper, his wife Fortuna, and their gay little daughter Lucilla to prepare a certain dish for a flea which he carries in a small box and which, according to its owner, possesses the virtue of transforming everything it bites into gold. Taken aback at first, they refuse to believe him and laugh him to scorn. The flea apparently seizes the opportunity to escape and Lucilla feels herself bitten in the thigh. An excrescence suddenly appears in the afflicted area—it is the gold. The idea now is to recover the flea without compromising the girl's modesty. Lupo Fiorino proposes that the girl should spend the night in his bed sewed up in a sack, promising to watch over her. They agree. But qualms of conscience disturb the slumbers of Lucilla's parents. In the dead of night Lupo Fiorino tries to slip away, but Olimpio hits him over the head with a stick and Lupo drops senseless outside the inn. To the premonitions that had troubled Olimpio's sleep are now added the worries of an assassin. But at dawn Lupo Fiorino comes to and re-enters the inn. He forgives Olimpio's blow and asks Lucilla's hand in marriage. Lucilla had awakened during the night, but she insists that she slept through and knows nothing. And with everybody's best wishes Lupo Fiorino resumes his wanderings with his new companion.

The lyric comedy unfolds apt and telling instrumental and vocal fancies. The composer's abilities, already revealed in preceding operas, are confirmed again in these delightful scenes of a somewhat Boccaccian flavor.

Naturally the same ease with which Ghedini in one year passed from the mysticism of 'Maria d'Alessandria' to the barbaric world of 'Re Hassan' and now to the grotesqueries of 'La Pulce d'Oro', brings with it a certain superficial intent and a consequent impersonality of style. Ghedini's idiom here is plainly influenced by other

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A Scene from Pannain's 'L'Intrusa'

GLIMPSES OF NEW OPERAS IN GENOA

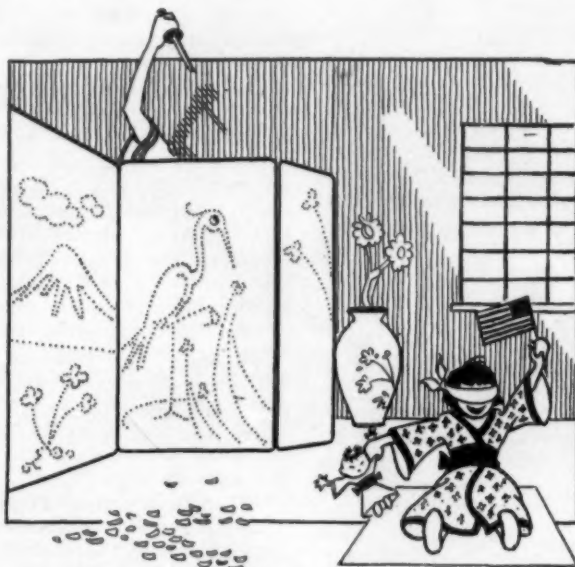
A Group in the Inn in Ghedini's 'La Pulce d'Oro'

High Mortality Among Fair Dames of Opera

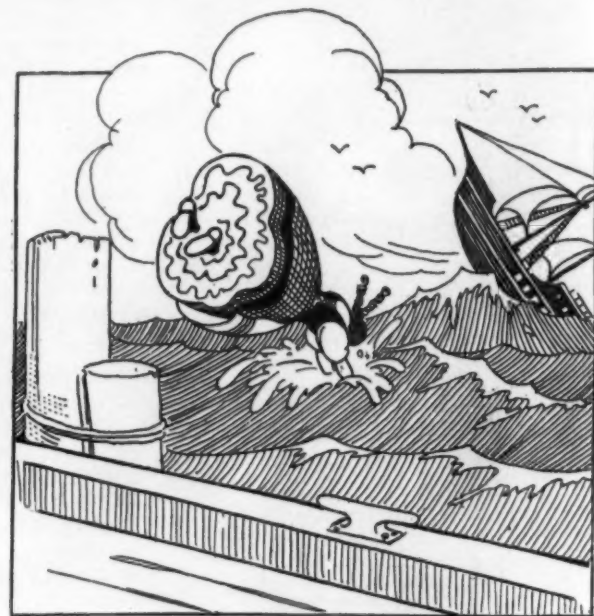
Heroine Removal Never a Troublesome Problem for Librettist or Composer—If Knife or Poison Won't Do, the Loved One Can Drown Herself or Waste Away—Some Prefer to Bide Their Hour of Destiny and then Just Die



Tosca's Sensational Leap for Death



Hara-Kiri by "Geraldine Butterfly"



Senta Seeks a Watery Grave

By OSCAR THOMPSON

Sketches by George Hager

DROWNED, 6; poisoned, 6; stabbed, 4; stabbed self, 6; choked, 3; coughing and wasting away, 2; burned, 2; boiling oil, 1; guillotined, 1; leaps to death (sewer, lake and river cases otherwise classified), 1; melts, 1; massacred, 1; buried alive, 1; falling bricks, 1; go crazy (also die), 3; up-and-die, 11; thirst (variant of up-and-die) 1; might have died but didn't, 5.

This is not a list of war atrocities. Neither are the figures taken from the records of the coroner. No undertaker had a hand in the compilation. This, to come at once to the point, is the way they have died in opera—those frail, fiery, stainless, fickle, cruel, fainting, patient, reckless saviors and destroyers of man who have swished their way through the plots of the standard works of the repertoire. An examination of the books of fifty-seven more or less familiar grand operas has resulted in this sanguinary compendium of what happened to the heroines. No effort was made to take into account the various means utilized to dispose of characters of the masculine persuasion, among whom, for the sake of classification, tenors are included.

No one ever seems to have been awarded a Carnegie medal for rescuing a drowning operatic heroine. When a soprano plunges into the water, she is done for. Take, for instance, Senta in

'The Flying Dutchman'. In wild exultation, as The Hollander departs, she rushes to the shore, calls toward the departing ship that she is "faithful unto death" and throws herself into the sea, thereby removing the curse. Nobody seems to have a life preserver handy. In Lalo's 'Le Roi d'Ys', the Princess Margared leaps into the flood which she, in her jealous rage, caused by opening the sluice gates intended to keep out the sea. In Tchaikovsky's 'Pique Dame', Lisa drowns herself in a river, after her grandmother has fallen dead in sheer terror. Ulana, in Paderewski's 'Manru', is another who succeeds in finding a watery grave.

Ophelia belongs with Lucia in the "go-crazy-and-also-die" classification, but makes her final exit floating on a lake, wherein she differs from her sister of the nightgown with flute obligato, who just dies after gesticulating with a dagger. Maliella in 'The Jewels of the Madonna' also drowns herself, when spurned by Raffaele, whereupon Genaro stabs himself, all because of the stolen gems, which, as far as the libretto proves, never were pawned and never were submitted to expert scrutiny to determine whether or not they were genuine.

Most original of the drowning episodes, however, is that in 'Iris'. The little Japanese lady jumps into a sewer,

a fitting end for such a story. The trouble is, it *isn't* the end. Another act is required for Iris to die. The sun comes up, and because she is in a sewer she thinks she is in heaven, before she actually gets there.

Frequently Milady Drinks Poison

The poison route vies with drowning in popularity as a means of bringing about the demise of ladies who have lived their allotted number of acts. There is Lakmé. She eats the flowers of the deadly stramonium, which sounds like a musical instrument, and dies in the arms of Gerald, who, she feels, has "changed". Nobody seems to have tried an emetic, or a stomach pump. Lucrezia Borgia drinks some of her own poison and expires, surrounded by her victims, when she discovers she has slain her own son. In 'Königskinder' the children eat poisoned pastry and presently are all covered up with snow. Sister Angelica decides somebody ought to do something or other in the Puccini opera of the same name, so she heats some water, makes tea of a deadly herb, and brings on an old-fashioned miracle in which angels and the Hereafter are revealed to her, together with her child, when she gulps the fatal draught. In 'L'Africaine' Selika advances toward the deadly mancanill tree, as Vasco sails away. Gathering the fatal flowers, she

inhales their perfume, and is found by Nelusko as she breathes her last. He, too, sniffs, and dies by the side of his queen. Leonora in 'Il Trovatore' swallows an unspecified poison. Druggists of the middle ages seem to have sold such things without a prescription.

Figures show that more operatic heroines stab themselves than are stabbed by irate lovers or betrayed husbands. 'Romeo and Juliet' presents a refreshing example of free and voluntary self-puncture. In the last scene of this tale of puppy-love, with Romeo in truth a poisoned pup (why does one whistle when one thinks of Romeo?), Juliet discovers there is no poison left; so, to accompany her lover, she needs must resort to the knife. Bertha, in 'Le Prophète', stabs herself, whereupon Jean blows up the palace. Geraldine Butterfly commits hara-kiri with a Japanese cousin of the stiletto. Salomé, in 'Hérodiade', learning that her mother is her mother, is left no alternative but to drive straight to her heart a pearl-handled fruit knife probably taken from the family tableware. Gioconda goes through all the motions of taking poison, but then fools Barnaba completely by eliminating herself and her charms by a dagger thrust.

Carmen is perhaps the best known of all operatic sirens who provoke some male to proving his carving qualifications. Sometimes Don José stabs her in the back, sometimes in the front. It

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Dear Musical America:

Here's a stop-press bulletin from Arthur Loesser, music editor of the *Cleveland Press*, which has just burned up the telegraph wires leading to my desk:

"Publishers' Service Inc., plus National Committee for Music Appreciation together with Cleveland 'Press' staged big banquet here March 11 in connection with symphonic record sales campaign stop At request of Thomas L. Sidlo, president of Cleveland Orchestra, Carleton Smith, 'Esquire' music editor, was engaged as speaker stop 'Esquire' Smith contacted and accepted and announced in the 'Press' stop Meanwhile Publishers' Service's New York office engaged New York Public Library musicologist Carleton Sprague Smith to speak at same occasion stop Misunderstanding plausible since musicologist Carleton Smith was definitely slated for similar banquets in Toledo and Detroit stop Musicologist Carleton Smith arrived in Cleveland before day of banquet stop Edward T. Ingle of Publishers' Service, to avoid confusion, agreed to pay musicologist Carleton Smith's fee and omit his talk in favor of already advertised 'Esquire' Carleton Smith's stop At banquet time musicologist Carleton Smith did not attend, preferring to spend evening with Cleveland friends stop 'Esquire' Carleton Smith never showed up in Cleveland at all stop Banquet announcement and apology alleged grounded plane as cause stop Synopsis, two Carleton Smiths ordered, one Carleton Smith delivered, no Carleton Smiths used stop One base on balls, one strike-out, two errors stop finish period"

* * *

Maybe you have heard the tale about "the real reason" for the delay in the completion, publication and first performance of Sibelius's long-awaited Eighth Symphony—the one to the effect that the composer had accepted the dire prediction of some fortune teller or soothsayer to the effect that when the symphony was played he would die; hence had made up his mind to leave the work behind him for posterity to bring out—which would be one way of cheating the Fates, Furies and Erinyes! But the French semi-monthly musical

journal *Le Ménestrel*, and the Italian monthly, *Musica d'Oggi*, have both recently published the statement that Sibelius has given permission for the performance of his last symphony, saying he had intended it to be withheld until after his death. It is known that the symphony was not completed in 1937, and also that the rights for the first performance in America had been promised by the composer to Serge Koussevitzky and the Boston Symphony. Both publications state that the composer's reason for changing his mind in the matter was that the work "would sustain my valiant compatriots in their struggle against the invader."

* * *

But for mistakes in headlines, what a dull world this would be! Apropos of which I call to your most highly coveted attention one sumptuous slip that appeared recently in an esteemed contemporary, the *Rochester Democrat and Chronicle*. The clipping at hand, nearly a column in length and very flattering in its praise of José Iturbi's conducting of a concert by the Rochester Philharmonic, refers at the outset to "a rarely beautiful evening". Says the headline at the top: "Iturbi Provides Bare Evening at Eastman". Now, I ask you, is it any wonder that conductors get that way, or that musical artists, more generally speaking, acquire a slightly unmannerly and somewhat unsociable desire to shoot editors, reviewers, composers and proofreaders on sight?

* * *

Supposing for instance, you were a young French tenor, who had come all the way to America to make your debut in 'Pelléas et Mélisande', and that after the performance, with the aid of an interpreter, you should read that you had scored a personal success and that, among other things, you had shapely legs, but be aware all the time, as you progressed from line to line, that all these good things you were reading were being said about a man named Chatelet when your name was Cathelut. Would you feel like going back to rejoin the French army or just cabling General Gamelin to bring it over here?

* * *

Then there's that announcement in a Dallas paper concerning the mid-April visit of the Metropolitan Opera which gives the casts of the forthcoming performances, including that for 'Die Walküre'. Along with Lauritz Melchior and Lotte Lehmann, the Texans are to hear Gertrude Lawrence. Gertie ought to do very well with either Brünnhilde or Sieglinde, after her vocal success in 'Family Album', one of the segments of that Twentieth Century version of the 'Ring' known as 'Tonight at 8:30'. After all, what is Wagner but a family album? And what a family! Meanwhile, I assume that Marjorie Lawrence will be perfectly content to do a nightly turn in "Skylark", which sounds like a rather promising play for a prima donna, at that, don't you think?

* * *

Before me is a description of a concert conducted by the late Dr. Muck that I am sure will interest many of your readers who may not happen to see the estimable *Washington Post*. It is part of a column written by your Washington correspondent, Jay Walz, and pertains not to the Dr. Muck of Boston but the Dr. Muck of Fort Oglethorpe, Georgia, and it should help to satisfy the curiosity of those who have wondered just what the facts and circumstances were in connection with

Dr. Muck's having conducted an orchestra of prisoners while interned in the war-time concentration camp. The enterprising Mr. Walz has interviewed one of Dr. Muck's fellow prisoners, one Otto, who, as it happened, went down to Fort Oglethorpe on the same train with Dr. Muck—"instinctively you called

"I can see him today just as plainly as if it were that night. He was a little man, Dr. Muck. Yet he towered over that orchestra. His hair was noticeably gray, but it was the gray of steel. I don't mean he was cold exactly, but he was still way off."

"A friend of mine who played pic-

SCHERZANDO SKETCHES

By George Hager

No. 80



"—and we could call ourselves the 'Honolulu Harmonizers'!"

him doctor"—"he never got chummy with anybody"—"was always pretty much by himself"—"always looked like he was thinking"—and, so runs the interview, "he had plenty of time to think down there".

So, to quote the reminiscent Otto's own words, as relayed by Walz, "there was a day when the new boys arrived—maybe several hundred of them—and with them came a German band. . . . I mean a real band, a big band, a brass band, a full-size military band that was in the midst of an American tour. Naturally they didn't parade into camp playing 'Marching Through Georgia'. But they brought their instruments along.

"That band put ideas into somebody's head. Oh, not Dr. Muck's. But there was another big orchestra leader staying at Fort Oglethorpe—a German who thought he could organize a symphony orchestra in the camp. He asked Dr. Muck if he would conduct the orchestra in a concert.

"Dr. Muck, I was told, said 'no'. He continued to say 'no'. He was tired, or he was bitter, or he had decided after Boston never to conduct in America again. But the other conductor kept after him, promised to do all the work of organizing the orchestra and conducting the rehearsals. Finally Dr. Muck agreed—they said he could not resist an orchestra right there at his hand. A concert was scheduled.

"It took place in the big mess hall we had built. Biggest place I ever saw. They fed 3,000 of us in there every morning, noon and night. That was the only place for the concert, and believe me it was packed for Dr. Muck's performance.

"Funny, I don't remember what was played on that program. Probably some Wagner—there was something so crashing at the climax I thought, really, that low barracks roof would go off. And I am sure he did not play 'The Star Spangled Banner'.

colo by night and a pick axe by day told me Dr. Muck was absolutely uncompromising—a prison orchestra or the Boston Symphony—it made no difference to him. The music had to be played so.

"What struck me was Dr. Muck's lack of gesture. I thought conductors waved their arms wildly, shook their hair like it was a mop being aired. Dr. Muck stood straight and solid, his hands in front of him. You hardly ever saw his baton. He flicked it and the results were tremendous.

"The sight of him that night was electrifying. Such music from men I knew as ditch diggers. You had a feeling something was going to blow off. To the very end of the piece the suspense was every time terrific."

* * *

Picture, if you can, four first-string critics emerging from a concert, looking anxiously and dejectedly at one another. It might have been an all-American program. Conceivably, they may even have passed up the Philadelphia Orchestra under Stokowski to do their duty by several native sons. Finally, as they continue to eye one another, the boldest or the most desperate speaks out. "If anybody has a single thing to say about that affair will he please syndicate it!" The silence and gloom could be cut with a cheese knife. "But", pleads the one who has sent up his trial balloon, "all I want is a line—just one line—any line". To which comes a sepulchral reply: "Oh, use your by-line". Whereupon they parted—still friends, hopes your

Mephisto

First 'Carmen' Heard as Opera Ends Season



Carl Hartmann
as Tannhäuser



Anna Kaskas
as Maddalena



Arthur Carron
as Radames



Helen Olheim
as Frederic



Leonard Warren
as Valentin



Lucielle Browning
as Maddalena



Karl Laufkoetter
as Mime



Irra Petina
as Marcellina



Julius Huehn
as Kurvenal

IN addition to the revival of 'Pelléas et Mélisande', reviewed elsewhere, the last weeks of the official Metropolitan Opera season brought works in every genre. Mozart's 'Marriage of Figaro' had its third performance. Giuseppe De Luca was heard as Rigoletto. For the first time at the house, Gladys Swarthout appeared in the title role of 'Carmen', and Licia Albanese as Micaela. John Brownlee sang his first Scarpia in 'Tosca' at the Metropolitan. A performance of 'Tannhäuser' brought Carl Hartmann back to sing the title role.

Final 'Aida' at Matinee

Verdi's 'Aida' was sung for the last time this season at the Saturday matinee on March 2. Rose Bampton, who had substituted as Amneris at the previous presentation of the opera, sang the title-role. Arthur Carron appeared as Radames and Robert Weede as Amonasro. Bruna Castagna was Amneris, Ezio Pinza, Ramfis and John Gurney, the King. The smaller roles were assumed by Thelma Votipka and Lodovico Oliviero. Ettore Panizza conducted.

Evening 'Ring' Series

Honors in the performance of Wagner's 'Walküre' in the Metropolitan's evening series of the 'Ring' on March 2 went to Marjorie Lawrence, whose Brünnhilde has become one of the finest dramatic conceptions to be seen at the opera house. After a rather careful beginning, Miss Lawrence took the tremendous vocal line easily in her stride. Especially moving was her singing of the 'War es so schmachlich'. Helen Traubel's Sieglinde was vocally superb, though in need of recostuming and greater dramatic freedom. Lauritz Melchior sang with his accustomed vitality and exhilarating power; he, too, could improve several details of stage business much to the good of his performance, notably the rush for the sword in the first act. Other principals included Karin Branzell as Fricka, Friedrich Schorr as Wotan, and Emanuel List as Hunding. The Walküren were in better vocal estate than usual, but they still move rheumatically. Erich Leinsdorf and the orchestra gave a glowing account of the score, which conquers every temptation to boredom by its inexhaustible fertility of imagination. An audience which completely filled the house bore witness to the aliveness of Wagner's sway.

Penultimate 'Lohengrin' Presented

The penultimate performance of 'Lohengrin' at the Metropolitan on March 4 enlisted the services of Herbert Janssen in one of his infrequent appearances as Telramund, as well as Lauritz Melchior as Lohengrin, Kirsten Flagstad as Elsa, Marjorie Lawrence as Ortrud, and Norman Cordon as the King. Erich Leinsdorf conducted a spirited presentation, and there was much stirring singing on the part of the principals.

'Tristan' Says Farewell

The final performance of 'Tristan und Isolde', on the evening of March 6, found both Kirsten Flagstad and Lauritz Melchior in exceptionally good voice, and the

orchestra eloquent under Mr. Leinsdorf's baton. Other familiar singers in the cast were Karin Branzell as Brangäne; Emanuel List as King Marke, and Julius Huehn as Kurvenal. The audience was "capacity"—the rule rather than the exception these last few weeks—and devoted.

'Faust' Sung for School Children

A special matinee of Gounod's 'Faust' was given on March 8 for school children as the third sponsored by the Metropolitan Opera Guild. Marguerite was sung by Helen Jepson; Faust by Charles Kullman; Méphistophélès by Nicola Moscona. Leonard Warren sang Valentin; Thelma Votipka, Marthe; Wilfred Engelman, Wagner, and Lucielle Browning, Siébel. Wilfred Pelletier conducted.

Final 'Tannhäuser' Sung

The fourth and final performance of 'Tannhäuser', on the evening of March 8, brought to the Metropolitan stage, for the first time this season, Carl Hartmann in the role, opposite Kirsten Flagstad as Elisabeth. Alexander Kipnis added the part of the Landgraf to his Metropolitan laurels, and Herbert Janssen replaced by Lawrence Tibbett as Wolfram.

Mr. Hartmann is no novice in the role; he has sung it in previous seasons, and again upon this occasion his interpretation was sound, well-learned, both vocally and histrionically, and his singing was generally smooth and agreeable. Mme. Flagstad was superb as Elisabeth; every tone and gesture contributed to a deep and poignant realization of the part, and joining her in musicianly performances was Kerstin Thorborg, as Venus. The cast was rounded by John Carter, Douglas Beattie, Anthony Marlowe, John Gurney and Maxine Stellman. Erich Leinsdorf conducted a spirited performance.

'Figaro' Has Third and Last Hearing

The capacity audience which thronged to the opera house for the third and final performance of 'The Marriage of Figaro' on the afternoon of March 9 had perhaps had its appetite whetted by the previous controversy over the Mozart revival. At any rate, there was a positive reaction of pleasure and amusement at the operatic frolic which seems to indicate that the third big audience enjoyed the production as much as either of the previous two. If accounts of the first two performances are taken into consideration, it seems likely that the third moved more smoothly, and that the orchestra was in better estate. The colorful settings again came in for their measure of the public's approval.

The same cast as before performed with its various elements of excellence. Elisabeth Rethberg, advertised as singing with a cold, showed but little evidence of it in her voice. Jarmila Novotna in her second appearance as Cherubino sang with elegance and charm. Bidu Sayao was again a pert and vivacious Susanna. The rich voice of Ezio Pinza and his often too exuberant antics as Figaro were received with delight, while the obviously aristocratic bearing of John Brownlee as the Count served him well in the embarrassing situations in which he was placed by Da Ponte's libretto, and he delivered both recitatives and arias with style and finish.

Smaller roles were again taken by Irra Petina, Marita Farrell, Alessio de Paolis, Giordano Paltrinieri, Virgilio Lazzari and Louis D'Angelo. Mr. Panizza conducted, and took a bow with Dr. Herbert Graf, the stage director, in one interval.

'Siegfried' Has Last Performance of Season

A capacity house heard Wagner's 'Siegfried' on March 9, the third performance in the evening 'Ring' series and the last of the current season. Mr. Melchior sang with especial vigor and Marjorie Lawrence handled the difficult business of Brünnhilde's awakening with great dramatic skill. Both in gesture and in vocal coloring this was an exceptionally fine performance. Though she began rather cautiously, Miss Lawrence soon poured forth an opulence of tone in the great duet, and her final C was tremendously vital if a little abrupt. Karl Laufkoetter's Mime remains one of the best Wagnerian characterizations at the Metropolitan, though he has added almost too many touches of detail. Friedrich Schorr was the Wanderer; Karin Branzell, the Erda; Walter Olitzki, the Alberich; Emanuel List, the Fafner (whose voice, by the way, should issue from his body or near it and not from a distant tree; there is no indication in the score that the dragon was a ventriloquist); and Natalie Bodanya, the Forest Bird. Erich Leinsdorf conducted with compelling ardor, though he rushed the singers in the first act. Applause was generously bestowed upon all concerned in the performance throughout the evening.

Albanese Sings Last 'Butterfly'

The fourth and last appearance of Puccini's 'Madama Butterfly' was seen at the Metropolitan on March 11. Lucia Albanese was again the interpreter of the title role, and was surrounded by a familiar cast. Charles Kullman sang Pinkerton and John Brownlee was heard as Sharpless. Lucielle Browning was the Suzuki. Gennaro Papi conducted.

De Luca Sings the Jester

Giuseppe De Luca's Jester, once the order of the day in Metropolitan performances of 'Rigoletto', made a fresh appeal at a special performance of Verdi's opera given on the evening of March 12 as a benefit for the Free Milk Fund for Babies. Sung with its well-remembered lyricism and dramatic effect, the impersonation was much more detailed on its acting side than some may have recalled from the baritone's last previous appearances in the role, back in the Gattian era. Rigoletto's derision of Monterone in the first scene, his solicitude for his daughter in the second act, his bitter vengeance in the third, were all elaborated with the skill and conviction of an old master of operatic effect.

The monologue, 'Pari siamo', had much of the old beauty of tone, tenor-like in the quieter phrases. The second and third act scenes with Gilda were full of tenderness and pathos. The appeal to the courtiers, while it taxed the vocal stamina of the singer, was contrived with exceptional skill.

Others in the 'Rigoletto' cast were Lily Pons, who sang Gilda's music with care

and the requisite lyric flow; Charles Kullman, whose Duke had the advantage of youthful bearing; Virgilio Lazzari, an assassin for once not too suave of utterance; Anna Kaskas, a Maddalena competent like many another, and Norman Cordon, a substitute Monterone, whose height and resonant singing caused the character to assume more than its everyday importance. Gennaro Papi conducted.

'Flying Dutchman' Ends Wagner Cycle

The final performance in the Metropolitan Opera's matinee Wagner Cycle was that of 'Der Fliegende Holländer' on March 12. Herbert Janssen appeared in the title role for the second time, singing with warmth and impeccable taste, while Kirsten Flagstad repeated her splendid impersonation of Senta. René Maison sang Erik; Emanuel List, Daland; Kerstin Thorborg, Mary; and Karl Laufkoetter, a Steersman. Erich Leinsdorf conducted.

Concluding 'Lohengrin' Draws Capacity Audience

A crowded house assembled on the evening of March 14, to hear the season's last performance of 'Lohengrin'. Under Erich Leinsdorf's expert baton, a very fine and well-rounded performance was given with Lauritz Melchior in the title-role and Kirsten Flagstad as Elsa. Marjorie Lawrence won a burst of applause, interrupting the performance after her curse in Act II. Herbert Janssen was an excellent Telramund; Emanuel List a sonorous König Heinrich, and Leonard Warren the Herald.

Gladys Swarthout Sings Her First New York 'Carmen'

At a special matinee for the benefit of the music school of the Henry Street Settlement on March 15, the day before the closing of the regular season, Gladys Swarthout made her first appearance as Carmen in New York in the first hearing of the work this year. The entire cast was as follows:

Carmen	.....Gladys Swarthout
Micaela	.....Licia Albanese
Frasquita	.....Thelma Votipka
Mercédès	.....Helen Olheim
Don José	.....Giovanni Martinelli
Escamillo	.....Ezio Pinza
Dancaire	.....George Cehanovsky
Remendado	.....Alessio de Paolis
Zuniga	.....Louis D'Angelo
Morales	.....Wilfred Engelman
Conductor:	Wilfred Pelletier

Miss Swarthout had sung Bizet's work both in Chicago and Cincinnati. There was a packed house and much curiosity as to what manner of Carmen she would give us. It was a good Carmen. With certain reservations, an extremely good Carmen. Vocally, the role suits her range better than many singers who have essayed the role recently, even though the timbre of her voice lacks the tragedy and the hypnotic sensuality necessary for a complete realization of the entire score. Whatever mentality, routine, careful, sometimes even subtle attention to detail could bring to the characterization, Miss Swarthout brought. She sang the role well, throughout. There were some exaggerations of action, a good

(Continued on page 44)

"A New Personality in the Dance World"—New York Sun

"Not for a Decade Has There Been Such an Exciting Debut"—New York Times

MISS MARACCI BOWS AT DANCE FESTIVAL

Her Appearance at St. James
Theatre in Program Offering
Spanish Subjects Is Cheered

Audience Refuses to Go Until
She Repeats 'Two Caprices'—
Albanese, Pianist-Composer

By JOHN MARTIN

Carmalita Maracci made her formal bow to Broadway yesterday afternoon in the Holiday Dance Festival at the St. James Theatre, after several appearances in outlying theatres hereabout. Not for a decade has there been such an exciting debut, for Miss Maracci, far from being just another dancer, is both temperamentally and artistically in a class by herself. Her style is strange and almost primitive, combining passionate grotesquerie with the most meticulous and self-contained precision in a virtually classic manner. In her small and closely knit physique there is an avalanche of power, and more than once during the afternoon she had the audience cheering.

The major portion of her program was devoted to Spanish subjects, but her dancing bears no relation whatever to the traditional Spanish dance except that it stems from it ultimately. Traditional vocabulary, marvelously performed, is employed for wholly creative ends, sometimes tragic, sometimes satiric, but always entirely individual in conception.

Number in Classic Vein

Besides this dominant source material there is also a basis of the classic ballet, used again not as an end in itself but as a means for personal creation. The single number in the classic vein, "Dance of Elegance," reveals a technique of exquisite purity, and might well serve, among other things, as a model for what perfect bourrées should look like. It is not these matters, however, that are of primary importance, for Miss Maracci obviously makes them tributary to her emotional conceptions.

"Dance of Elegance" is a "portrait of a dancer who attempts to reconcile 'the ecstasy of the dance for its own sake' . . . to the reality of life." It is a subtle and imaginative picture of psychological failure and comes near to being the high spot of the repertoire. This position, however, it must share with at least two other numbers, the "Jota," from a suite of "Iberian Folk Themes," and "Live for the One Who Bore You," both of which have a kind of savage beauty that is fairly breathtaking. (The title of the latter, incidentally, derives from an old Spanish proverb and refers to the land of one's nativity.) The Gypsy "Cante Hondo" is also a stirring piece of work, and the "Two Caprices," in which we are shown Spanish dancing "à la Française" and "à la Cantina," are utterly delightful. Yesterday's audience shouted its approval of this last number and refused to go home until it was repeated in part.

N. Y. TIMES, JAN. 1, 1940



Carmalita Maracci

"HAD THE
AUDIENCE
CHEERING"

—N. Y. Times

Dance programs
by Miss Maracci
include music by
Albeniz, De Falla,
Turina, Respighi,
Lully, Scarlatti and
Antonio Albanese.
Mr. Albanese is also
Miss Maracci's
accompanist.

"In a Class By Herself"

"Technique of Exquisite Purity"

"Beauty That is Fairly Breathtaking"

"She makes of the Spanish dance a vehicle for entertainment and excitement, and also self-expression. There is an intensity, a passion in her dancing matched by few of her contemporaries. The audience would not leave the theatre until she had repeated a part of the last number."

Irving Kolodin, N. Y. Sun, Jan. 2, 1940

"She more nearly approached the divine Argentina in her mastery of the Spanish idiom. But her art in one respect is deeper, for it encompasses an eloquent and compelling expression of the whole range of Latin folklore."

Julian Seaman, Cue Magazine, Jan. 13, 1940

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ORCHESTRAS: Visiting Orchestras and Many Soloists Add to Fare

SOLOISTS were thickly sprinkled through recent orchestral programs. John Barbirolli had Robert Casadesus as piano soloist at two concerts of the New York Philharmonic-Symphony, and Magda Tagliafero, pianist, making her New York debut at a third concert the same week. Rosalyn Tureck was piano soloist and Simeon Bellison clarinet soloist at later concerts. Rudolph Ganz continued the Young People's Series. Leon Barzin conducted the National Orchestral Association with Egon Petri as pianist. Kirsten Flagstad was heard with the Philadelphia Orchestra under the baton of Edwin McArthur in an all-Wagner program. Serge Koussevitzky had Gregor Piatigorsky as soloist with the Boston Symphony introducing Prokofiev's new 'Cello Concerto. Arturo Toscanini returned to the podium of the NBC Symphony. Mischa Levitzki was piano soloist with the New York City Symphony in the WPA Series, and the Orchestrette Classique was heard. The New Friends of Music began their orchestral series with Fritz Stiedry conducting and Artur Schnabel as piano soloist.

McArthur Conducts Philadelphians with Flagstad as Soloist

Philadelphia Orchestra, Edwin McArthur, guest conductor. Soloist, Kirsten Flagstad, soprano. Carnegie Hall, March 5, evening:

Wagner Program

Overture and Senta's Ballad, 'The Flying Dutchman'; 'Forest Murmurs' from 'Siegfried'; Prelude and 'Liebestod' from 'Tristan'; 'Dawn' and 'Siegfried's Rhine Journey'; 'Siegfried's Death and Funeral Music'; 'Immolation' scene from 'Götterdämmerung'.

Seldom in either concert or opera appearances could Kirsten Flagstad have sung so magnificently as she did on this occasion, and it was her glorious outpouring of tone which roused the audience to its highest fever pitch. Her evident warm sympathy and understanding for her accompanist, who was introduced in the capacity of conductor to a New York audience on this occasion, as he had already appeared in concert and opera in other cities, made that introduction auspicious for the young musician.

With or without Mme. Flagstad's championship, Mr. McArthur has gifts to disclose as a wielder of the baton, and there was generous appreciation for his purely orchestral offerings as well as for the balanced accompaniments he gave the singer. Where he errs is on the side of inexperience, a fault for which any young conductor can hardly be blamed, opportunities to prove himself being as scarce as they are. The very fact that he is young precludes the years of study and "working-in" which are necessary to penetrate to the core of Wagner's music, to express the poetry as well as the bombast, to bridge the gap between subtle expression and dullness.

Mr. McArthur was at his best in the opening and closing of the 'Flying Dutchman' Overture, which sounded out brave and bold; in portions of the 'Forest Murmurs' which glowed with color and expressiveness and certainly in the passages which accompanied the soprano. A lack of restraint and clarification of orchestral voices in the final 'Götterdämmerung' pages made for some coarse and noisy playing, but the exuberance present vitalized the score to a great extent. As he has always played his piano programs from memory, so did Mr. McArthur lead without score. His beat was decisive, his command of the virtuoso orchestra firm. At the close of the concert he shared many bows with Mme. Flagstad, and made the men of the orchestra rise to receive their just acclaim.

When one has said that Mme. Flagstad surpassed even herself, there is little need for further comment, so well are her in-



Michael Caputo

Kirsten Flagstad, Who Was Soloist with the Philadelphia Orchestra, and Edwin McArthur, Who Conducted the Visiting Ensemble in an All-Wagner Program

terpretations and treasurable vocal attainments known and revered. Stage trappings were not imperative for complete realization of the moods and meanings of the music she sang, so deep was the spell she cast by the power of her voice, the quality of her musicianship and the expressiveness of her face. The audience realized that it was an event to be remembered, and showed its feelings plainly. Q.

Levitzki Is Soloist with New York City Symphony

The New York City Symphony, conducted by Maurice Abravanel, continued the WPA series at the Metropolitan Opera House on the evening of March 5, with Mischa Levitzki as soloist in the Saint-Saëns Concerto No. 2 in G Minor. The program was made up entirely of works by French composers. It included Lalo's Overture to 'Le Roi d'Ys'; Debussy's 'Nuages' and 'Fêtes'; Ravel's Second Suite from 'Daphnis and Chloe'; and three excerpts from Berlioz's 'Damnation de Faust', the 'Danse des Sylphes', 'Menuet des Follets' and 'Marche Hongroise'. A large audience was present and it greeted soloist, orchestra and conductor with enthusiasm. R.

Casadesus Is Soloist with Philharmonic-Symphony

New York Philharmonic-Symphony. John Barbirolli, conductor. Robert Casadesus, pianist, assisting artist. Carnegie Hall, March 7, evening:

Introduction and Passacaglia in G Minor T. Tertius Noble
Concerto for piano and orchestra in D Major ('Coronation') (K. 537).....Mozart
Symphony in C Minor, No. 4 ('Tragic') Schubert
Polka and Fugue from 'Schwanda' Weinberger

There was nothing anaemic about this concert, for apart from Mozart's 'Coronation' Concerto it was made up of music which gave Mr. Barbirolli and his men unusual opportunity to indulge in those massive sonorities which they so obviously enjoy. Mr. Noble's Introduction and Passacaglia builds to a majestic climax, and it contains impressive, if not too unfamiliar, material. The work would have even more impact were it shortened somewhat. Mr.

Noble was present to receive the hearty plaudits of the audience.

Mozart's 'Coronation' Concerto found Mr. Casadesus very much in the vein, and his playing was a model of exquisite taste, proportion and stylistic feeling. The largo, especially, was done on a diminutive tonal scale without ever becoming precious or weak. In the passage work of the first and last movements Mr. Casadesus adopted a bolder style, playing with impeccable clarity. Yet when all was said and done, one wished that the performance had been a little less well bred and more touched by color and emotion. Mozart is almost never vehement or expansive, it is true, but his music is filled with warmth and humanity. Mr. Casadesus shared the applause with Mr. Barbirolli and the orchestra. The Schubert 'Tragic' Symphony, while extraordinary for a composer of nineteen, cannot compare in quality and originality with the songs which he was writing at that age. A rollicking performance of the 'Schwanda' Polka and Fugue brought down the house, as always.

Mr. Casadesus was heard in the concerto again at a Sunday afternoon concert of the Philharmonic-Symphony on March 10. Mr. Barbirolli led the Overture to Wagner's 'The Flying Dutchman', Schubert's Symphony No. 4 and the Polka and Fugue from 'Schwanda' by Weinberger. S.

Petri Plays with National Orchestra

National Orchestral Association, Leon Barzin, conductor; Egon Petri, pianist. Carnegie Hall, March 9, afternoon:

Overture: 'When Johnny Comes Marching Home'Harris
Concerto No. 26 in D (K. 537).....Mozart
Concerto No. 5 in E Flat, Op. 73 Beethoven

For the fourth concert of its Gabrilovitch Memorial Series, the National Orchestral Association had planned to present Myra Hess as soloist, but the English pianist decided to aid her fellow-musicians in England, remaining there to devote her services to that cause. Rudolf Serkin was secured as a substitute for Miss Hess, but a slight injury to his hand made it necessary to engage still another substitute—the admirable pianist, Egon Petri. It may immediately be said that the substitution

was no cause for disappointment; Mr. Petri gave superb performances, and in particular of the Beethoven Concerto. Loftiness of interpretative vision, breadth and clarity of style, a profound care for the immense line of the work, and in the Adagio, a searching and imaginative revelation of the exquisite music, made the performance one of the season's most inspiring.

The Mozart 'Coronation' Concerto likewise, had the benefit of Mr. Petri's excellent musical intelligence and his own cadenza in the first movement of the work was happily in the Mozartian vein; but one must return again to the Beethoven Concerto for a final word of praise to a reading that almost exhausts the vocabulary of praise. The orchestra under Mr. Barzin gave the soloist enthusiastic, and indeed notable support.

Mr. Harris's familiar Overture, which opened the program, was effectively played and well received. W.

Rudolph Ganz Conducts Philharmonic-Symphony Children's Concert

Rudolph Ganz conducted another of the New York Philharmonic-Symphony's Young People's Concerts in the Elementary Series at the Town Hall on the afternoon of March 4. The program was devoted to an illustration of the brasses and percussion. Soloists were Harry Glantz, trumpet; Santiago Richart, horn; Mario Falcone, trombone; and Saul Goodman, timpani. The program embraced a Trumpet Prelude by Purcell; a Bach chorale arranged by Abert; Poulenc's Trio for trumpet, horn and trombone; Grieg's 'Peer Gynt' Suite; Schreiner's 'The Worried Drummer'; and the Overture to Rossini's 'William Tell'. The song of the day was 'Auld Lang Syne'. Y.

Magda Tagliafero in American Debut with the Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor. Assistant artist: Magda Tagliafero, pianist. Carnegie Hall, March 9, evening:

Overture to 'The Flying Dutchman'..Wagner
Concert in A Minor, Op. 54, for piano and orchestraSchumann
'Pavane pour une Infante défunte'.....Ravel
'Enigma' Variations on an Original Theme, Op. 36Elgar

This concert framed the American debut of Magda Tagliafero, a French pianist of considerable concert experience in her own country and elsewhere in Europe and also in North Africa and South America. With her performance of the Schumann concerto she created the impression of being a highly competent pianist of completely adequate technical resources for the task in hand and with a sympathetic understanding of the traditions of the music in its general lines and the independence to handle details in an individual manner.

It was a fluent, vital and, as regards the first and last movements spirited performance, culminating in brilliant treatment of the closing pages of the work. It was not marked by any distinctive tonal qualities nor was any pronounced sensibility re-

(Continued on page 42)



Mischa Levitzki



Magda Tagliafero



Rosalyn Tureck



Simeon Bellison



Robert Casadesus



Gregor Piatigorsky

"ONE OF THE MOST GIFTED OF YOUNGER AMERICAN VIOLINISTS"

NOEL STRAUS, New York Times, Feb. 24, 1940



Miriam Solovieff

*Wins Unanimous Acclaim
of Press and Public in*

**BRILLIANT NEW YORK RECITAL
Town Hall, Feb. 23, 1940**

NEW YORK TIMES, FEBRUARY 24, 1940.

MIRIAM SOLOVIEFF IN VIOLIN RECITAL

Playing of Glazunoff Concerto
by 18-Year-Old Musician a
Feature at Town Hall

MOZART ON THE PROGRAM

Lyricism Marks Rendition of
Sonata in B Flat—Vivaldi
Work Also Is Offered

By NOEL STRAUS

The rich promise of the playing put forth by Miriam Solovieff, when she made her debut here three years ago at the age of 15, reached a realization at her recital last night in Town Hall that established her as one of the most copiously gifted and proficient of younger American violinists.

Backed by an unusually glowing temperament, Miss Solovieff's performances possessed a vitality and sweep which, combined with the technical address and inborn musicianship informing them, made an immediate conquest of the large

audience present.

With exceptional dash and brilliance Miss Solovieff launched into the introductory measures of the prelude of the Vivaldi sonata in A major, her initial offering. The full, resonant, singing tone always at her command was used with fiery impact in the impassioned melody that followed, and yet was held within the bounds of the classic style of the work. In the succeeding Corrente, expert phrasing was a marked characteristic of the reading given, while the recitative passage before the final Gigue had notable breadth and a noble poetry.

Equally positive in its grasp of the needs of the music was the imaginative and subtle reading of Mozart's sonata in B flat (K. No. 454), propelled throughout by a truly Mozartean sense of refinement and lofty lyricism. Miss Solovieff passed from these earlier compositions to the more exorbitant demands of the Glazunoff concerto with a sure hand. Its cadenza and all the other technical hedges of the composition were delivered in true virtuoso fashion. Rarely are the pizzicati in the finale so vibrantly plucked from the strings, to mention but one of the exceptional features of the rendition.

Miss Solovieff's interpretation of the work's varied divisions were alike satisfying, whether in the soulful, slow pages or the exhilarating finale. She also was heard in the Ysaye sonata in D minor, Ravel's Kaddish and numbers by Wieniawski and Dohnanyi. Leopold Miltmann was the accompanist.

"She emerged last night as a mature artist, a violinist whose breadth and beauty of tone, vibrancy of rhythm and excellence of musicianship admit her to a leading place on the concert platform."

NEW YORK HERALD TRIBUNE, FEB. 24, 1940

"... there could be only praise for the musicianship of Miss Solovieff's performance."

NEW YORK SUN, FEB. 24, 1940

"The young Miss Solovieff is a remarkably fine instrumentalist, proficient in all departments of violin playing; and it is evident that everything she does is preconceived... her refined mastery of the instrument was paramount."

NEW YORK POST, FEB. 24, 1940

Siegfried Wagner Opposed Racial Ban CADMAN SYMPHONY RECEIVES PREMIERE

Letter Written in 1921 and Recently Published in Switzerland Strongly Opposes Exclusion of Jews from Casts and Audiences at Bayreuth—Cites Father's Hostility as Reason for Good Will

BASEL, March 1.

THE recent publication in Switzerland of a letter written by Siegfried Wagner in 1921 revealing his attitude towards the strong anti-semitic movement which was already making itself felt in Germany at that time, now makes it accessible to a larger circle of readers. One of the leaders in this movement, which urged not only that Jewish artists should be forbidden to perform at the Bayreuth Festivals but also that the Jewish public should be excluded from them, was a certain Herr Püringer, to whom Siegfried Wagner sent the letter. It was also given to some friends of the house of Wahnfried at that time with the comment: "With the request to circulate this among your friends, but not to be published." The letter follows:

Bayreuth, June 3, 1921.

"Dear Herr Püringer!

In reply to your letter, which I just received on my return home, I must tell you that I emphatically do not share your opinion. We have among the Jews faithful, honorable and self-sacrificing adherents, who have given us numerous proofs of their convictions. Should we offend these people? Shall they be rejected just because they are Jews? Is that human? Is that Christian? Is that German? No! To act like that, we Germans would have to be quite a different sort of people, we would have to have a conscience clear as a mountain spring. But we haven't. The lives of all the great Germans tell us of the pitifulness, the pettiness, the meanness and the stupidity which they had to face at the hands of the German people. The Festivals from 1876 to 1889 confirm what I have just said. In order to cover the deficit, my father, who was ill at the time, had to go to England and conduct concerts. Not even a shabby 150,000 marks could be scraped together. And later, when, God be thanked, English, French and Americans and other friends made the pilgrimage to Bayreuth and helped it out of the serious financial crisis, the German Philistine grumbled that foreigners were favored in Bayreuth. Yes! Why didn't he come? Only after my father's works had made their triumphal conquest of Paris did the good German begin to feel that perhaps Richard Wagner was some one, after all, and that one could risk a trip to Bayreuth without compromising oneself too much. And so the Germans gradually began coming to Bayreuth. Without the foreigners, however, we would have long since been ruined!

Have we Germans the right to exclude others now, if they wish to aid self-sacrificingly in financing the resumption of the Festivals? I deny that most positively. And if Jews wish to help us, that is doubly worthy of gratitude, for my father attacked them in his writings and wounded them. They had, and still have, every reason, because of that, to hate Bayreuth. But there are many among them who, in spite of my father's attacks, are attached with true enthusiasm to his art. The names of the earlier Jewish adherents are well known to you. Who took up my father's cause in the press at that time? George Davidsohn and Dohm. You have heard also of Tausig and Heinrich Porges. Josef Rubinstein made the piano score of 'Parsifal' and Levi conducted the first 'Parsifal'. And if among 100,000 Jews there is even one who is devoted heart and soul to the artistic work of my father, I would feel ashamed to reject him because of his being

a Jew. We want to achieve something positive on the hill of Bayreuth, not something negative. Whether they be Chinese, or Negro, or American, or Indian, or Jewish, that is all the same to us.

From the Jews, moreover, we could learn how people can hang together and help one another! With envy and admiration I see how the Jews support their artists, now they open the path for them. If I were a Jew, my operas would be performed in all the theatres. As it is, one has to wait until one is dead. No, my dear Herr Püringer, we are guilty for the hopeless conditions in our Fatherland, because we have no national pride, because we let our own men go to waste. Shall we add to all our other bad traits of character that of intolerance; reject people whose intentions are good? Do you really deny that there are men among the Jews whose enthusiasm for Bayreuth is honest? This group I will not and cannot offend. I can set you to rights on that point and indicate a goodly number of them by name. In the choice of our artists we have never let the race problem play a part. Voice, talent and an appearance suitable for the role in question were the decisive factors with us. And we intend to hold fast to these principles in the future.

I hope that my explanation will be understood by you. Bayreuth must be a real work of peace.

Yours respectfully,
SIEGFRIED WAGNER.

SHEPHERD SYMPHONY GIVEN IN CLEVELAND

Composer Conducts Orchestra in Premiere of Own Work—Spalding Plays Mozart

CLEVELAND, March 20. — Albert Spalding, a great favorite with Cleveland audiences, was soloist at the March 7 and 9 concerts. A real ovation followed his impeccable playing of Mozart's Concerto for violin, No. 5, in A, and the Chausson 'Poem'. The first part of the program was devoted to the premiere of the Symphony No. 2 in D Minor, by Cleveland's distinguished composer, Dr. Arthur Shepherd.

The performance, under the guiding hand of the composer, was greeted with enthusiastic applause, and added another to five of his works in the repertory of the orchestra, four being first performances. Dr. Shepherd, one of Cleveland's most distinguished musicians, has made his home here since 1920 and has contributed to the musical life of the city in many capacities. He was assistant conductor under Nikolai Sokoloff for six years, editor of the program notes for ten years, and music editor of the Cleveland Press until demands on his time by educational institutions claimed his full attention. Dr. Shepherd is now head of the music department of Western Reserve University. Dr. Rodzinski closed the program with Dukas's 'Sorcerer's Apprentice'.

Villa-Lobos's 'Choros' Played

Severance Hall echoed with barbaric sound when the Cleveland Orchestra and Philharmonic Chorus gave a performance of Heitor Villa-Lobos's serenade, 'Choros No. 10', as the closing selection of the sixteenth program, on Feb. 29 and March 2.

Boris Goldovsky, conductor of the Philharmonic Chorus, directed the orchestra in a gay performance of Mozart's Overture to the 'Abduction from the Seraglio' and skillfully guided the

Coates Leads Los Angeles Philharmonic in Work, Sub-titled 'Pennsylvania'

LOS ANGELES, March 20.—Charles Wakefield Cadman, for many years a resident of this city, was received with all the acclaim of a native son on the occasion of the world premiere of his First Symphony, performed by the Los Angeles Philharmonic, Albert Coates conducting, in the Pantages Theatre, on March 7 and 8. The announcement of the premiere brought a near-capacity audience for both programs.

Like works of other native composers, the symphony has its origin in the roots of Americana; it seeks to depict moods and traditions that are characteristic of the native soil. Cadman's work, which he has ingeniously sub-titled 'Pennsylvania', seeks to give tonal expression to boyhood remembrances of the state of the composer's birth, although there is nothing strictly sectional in the material used.

The symphony is not written in traditional form. It has but three move-



Charles Wakefield Cadman

ments—Allegretto grazioso; Allegro Scherzando and Andante con amore; Allegro con fuoco and piu Maestoso. Cadman's instinct for melody enlivens much of the work. At first hearing, many parts seem sketchy. Perhaps the composer feels that the goal has not yet been attained. The listener no sooner enters the mood of a theme, than he is called upon to consider another. He reveals facility in orchestration, rhythms are not over-complex, nor are colors always definitely defined. But the work as a whole has dignity and poise and bears a definite relationship to the subject matter. Its "modernism" should not shock the most fastidious, although it is far removed from works of the strictly classic style. The Scherzo is particularly apt and reveals Cadman at his best. The Philharmonic management had spared no expense in presenting the work in the best possible manner, and granted Mr. Coates no less than seven rehearsals. The orchestra gave the conductor every co-operation and played with evident interest and appreciation. At the evening performance Mr. Cadman spoke both before and after the work was performed and was recalled many times to bow his thanks.

Preceding the symphony was the 'March of the Nobles' from Rimsky-Korsakoff's Opera, 'Mlada', and Respighi's 'Pines of Rome', upon which Mr. Coates had expended considerable care.

Bronislaw Gimpel, concertmaster, was soloist in Beethoven's Violin Concerto in D, Op. 61. Coates kept the orchestra well in bounds, and enabled Mr. Gimpel to present a scholarly performance. The violinist exhibited excellent schooling, drawing a smooth tone of lovely quality. He also has poise, as revealed in the Larghetto, although depth of feeling is yet to be acquired.

Prokofieff's colorful March and Scherzo from the Opera 'The Love of Oranges', brought the program to a brilliant close.

HAL D. CRAIN



Arthur Shepherd

orchestra and the 300 singers in Brahms's 'Nenia', Op. 82. Dr. Rodzinski completed the program, which included Brahms's Symphony No. 4; Overture on Jewish Themes by Prokofieff, and 'Three Spanish Dances', by Granados.

The Sunday "Twilight" concerts, conducted by Rudolph Ringwall, associate conductor, continue to draw capacity attendances. The ninth and tenth concerts of the season were played on March 3 and 10.

Mr. Ringwall conducted the first concerts of the Spring educational series on March 12, 13 and 14. 1,500 fourth grade pupils from public and parochial schools were present at each of these morning concerts and listened with rapt attention to the 'Overture to the Magic Flute' and one movement of 'Eine Kleine Nachtmusik' by Mozart; 'The Carnival of the Animals' by Saint-Saëns, and the 'March of Allegiance', from 'Sigurd Jorsalfar', by Greig.

WILMA HUNING

Rubinstein and Loesser Play at Harvard Club

Beryl Rubinstein and Arthur Loesser gave a two-piano recital at the Harvard Club in New York on March 3. They recently made a recording of Mr. Rubinstein's 'Suite' for two pianos.

Spalding to Play at Berkshire Festival

Albert Spalding, violinist, who is now on a concert tour through the South, has been engaged for the Berkshire Festival to play the Tchaikovsky Concerto under Serge Koussevitzky in August. On April 21 he will appear as the soloist on the broadcast Sunday Evening Hour, and will then resume his tour, which ends at Notre Dame, Ind., on May 3. Summer engagements include appearances in the Milwaukee outdoor concerts, in Chicago at Grant Park, and in New York at the Lewisohn Stadium.

Concert Management

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John Martin, N. Y. Times

WALTER MILLS—*Baritone*

"Mr. Mills disclosed a voice of ample volume, good musicianship and a gratifying adherence to traditional demands."

New York World Telegram

"A brilliant baritone. Diction of superlative clarity and elegance."

Chicago American

DONALD DAME—*Tenor*"Style and Interpretation." F. D. P., N. Y. Herald Tribune
"Emotional Expressive Power." Cleveland Press

"Unusual, beautiful voice and fine instinct for phrasing and color." Berkshire Evening Eagle

GLORIA PERKINS—*Violinist*

The Phenomenal Young American Violinist

National Symphony Orchestra (3 Appearances)
Syracuse Symphony Orchestra
Richmond Symphony Orchestra
Town Hall, N. Y. (2 Appearances)
Reading Symphony Orchestra (2 Appearances)
Schenectady Symphony OrchestraELWYN CARTER—*Bass-Baritone*

Soloist: Detroit Symphony Orchestra (Frank Ghione, Cond.) Feb. 9, 1940. Reengaged as soloist: Ohio Valley Choral Assn., Wheeling, West Va., Feb. 6, 1940. Syracuse University Concert Performance (Aida), Dr. Howard Lyman, Cond., Dec. 14, 1939.



LARRA BROWNING

Dramatic Soprano

A real dramatic soprano, notable for its great amplitude and beauty. This truly exceptional voice, coupled with warm sincerity and a most charming personality, places her among the most promising younger singers of the present day.

THOMAS RICHNER—*Pianist*

MACDOWELL CLUB AWARD WINNER

New York Herald-Tribune—"As soloist, Mr. Richner exhibited notable technical skill."

New York Evening Journal—"The soloist, Thomas Richner, played with facility and charm and won an ovation of applause."

JEAN SHUBELL—*Contralto*

A Featured Singer

in

CONCERT, RECITAL and RADIO

HELEN MARSHALL—*Soprano*

NEW YORK TIMES: "Miss Marshall revealed a fine, true coloratura voice and an unusual command of style."

WILLARD YOUNG—*Tenor*

"An impressive 'Parsifal', sang with surge and splendid top voice." Scranton Times

Harriette—WOLFFERS—Jules

*Violinist**Pianist*

SOLO AND SONATA PROGRAMS

"The playing heard from the serious pair was correct, careful attention to detail and marked by a complete absence of display, both by putting themselves in the background and concentrating their efforts entirely on the music in hand." New York Times



BURTON CORNWALL

—*Bass-Baritone*

"A vocalist whom we may well remember. Burton Cornwall, bass-baritone, possesses a smooth luscious legato in all registers." New York Telegram

"Singing in German, French and English, Burton Cornwall displayed feeling and voice of fine quality." New York Herald Tribune

LUCY BROWN—*Pianist*

"A brilliant, enterprising and technically resourceful young pianist." N. Y. World Telegram

"... sensitive musical feeling ... undeniable conviction and technical expertness." N. Y. Times

"... crisp, well-defined style of playing." N. Y. Sun



CHARLES JOHN SULLIVAN

Irish-American Lyric Tenor

"Here is a singer who has solid musicianship and a sure instinct for style." N. Y. Herald-Tribune

"A voice of extensive range and capable of considerable power." N. Y. Times



BECHTEL and STEINMETZ

Duo-Pianists

Outstanding success marks the careers of both DOROTHY BECHTEL and EDITH STEINMETZ, duo-pianists. Having first won the recognition of critics as soloists, they now win new triumphs together in recitals with two pianos. Their amazing virtuosity, sound musicianship, and flawless sense of ensemble have won them a most enviable place in the world of music.



ELEANOR SEARLE

Lyric Dramatic Soprano

"A beautiful voice and a true artist."

N. Y. Times

"An exceptionally talented and convincing singer."

New York Post

GRACE WEYMER—*Harpist*

OUTSTANDING AMONG YOUNG WOMEN

HARPISTS IN AMERICA

"Playing with precision, delightful nuance and praiseworthy rhythm."

New York Evening World



JUDITH DONIGER

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Appearances Include the Opera Productions

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GERTRUDE BERGGREN *Contralto*

"Miss Berggren was in grand voice. She had a soaring power, a firmness of vocal texture, and made her interpretations most impressive." Hartford Times



FRED HUFSMITH and MURIEL WILSON

TENOR

DUET RECITALISTS

SOPRANO



CONCERTS: Hofmann, Novaes Return; Sten in Debut; Singers in Joint Concert

THE arrival of Spring still finds a healthy appetite for music, as the recent calendar proves. Piano recitalists were Josef Hofmann, Guiomar Novaes, Artur Rubinstein, Harriet Cohen, Beveridge Webster, Stanley Hummel, Evelyn Swarthout, Marcus Gordon and Maro Ajemian. The vocal list included Kirsten Flagstad, Suzanne Sten, Povla Frijsh, Gladys Swarthout and Frank Chapman, Maria Marova and Dorothy Gordon. Fritz Kreisler returned in a violin recital and Marcel Hubert and Jascha Bernstein gave 'cello concerts. The League of Composers offered a miscellaneous program with Elsie Houston singing South American songs as an unusual feature. Igor Stravinsky conducted a concert of his works, also participating as pianist, with members of the Boston Symphony and Adele Marcus, pianist, assisting. The New Friends continued their chamber music series and the New York Philharmonic-Symphony String Quartet appeared. Vocal groups included the College of St. Elizabeth Glee Club, the Fordham Glee Club, the Chamber Choir, the Guild Singers, and the University Singers, with Anna Kaskas as soloist. Argentinita and her ensemble and Ana Maria made dance appearances.

Hofmann in Only Recital This Season

Josef Hofmann, pianist. Carnegie Hall, March 3, evening:

Rondo in A Minor.....Mozart
Sonata in D Minor, Op. 31, No. 2.....Beethoven
Chaconne.....Bach-Busoni
Ballade in F Major; Mazurka, Op. 56, No. 2; Nocturne in G Major; Scherzo in B Flat Minor.....Chopin
'Thou art repose'; 'The Trout'.....Schubert-Liszt
'Don Juan' Fantasy.....Mozart-Liszt

Josef Hofmann, making his only recital appearance in New York for this season, repeated his many previous experiences of packing Carnegie Hall to the last inch of space permitted by the city authorities and established what in all probability is a new record for encores by adding no fewer than twelve extra numbers to the printed list, two just before the intermission and ten at the end.

There is always a piquant unpredictability as to Mr. Hofmann's mood for a recital and on this occasion the earlier numbers were marked by an unwonted restraint, which threw into all the bolder relief his eventual crescendo in dynamic forcefulness. After beginning with a tenderly subdued performance of the Mozart rondo, which flowed along under his fingers like a rippling brook in its tonal transparency and delicate loveliness, he brought a pronouncedly personal approach to the Beethoven sonata. The first movement, in par-



Josef Hofmann

ticular, was given a novel reading, none the less intriguing for its unexpectedness in general treatment, notably in the opening pages, in which the pianist seemed to have the harpsichord and its characteristic effects of sonority in mind. As for the slow movement and the rondo, both were invested with the utmost beauty of subtly tinted tone.

It was in the Busoni transcription of the Bach Chaconne for violin that Mr. Hofmann cast off the subdued mood that had been governing him and brought into play with lavish prodigality his most vitalizing powers, with his broad and exalting enunciation of the theme both at the outset and when it is repeated later in similar form, and the amazing variety of pianistic effects with which he gave a sharply defined physiognomy to each of the variations. His performance of this work was a stupendous exhibition of master-craftsmanship, to be equalled technically by another prodigious consummation of pianistic art in Liszt's tawdry and bombastic 'Don Juan' transcription and again in Godowsky's complicated fantasia on Strauss's 'Fledermaus' music, with which the supplementary program ended.

In the Chopin group the dramatic elements of the ballade were projected with a tumultuous sweep, the same impetus, adjusting itself to the different framework, giving wings to light fingers in the scherzo. An untraditional scheme of phrasing introduced in the second section of the nocturne was somewhat disturbing as a first experience, and here, as had been the case in the Beethoven sonata, the pianist seemed somewhat less absorbed in the inner essence of the music than in ex-

perimenting with new effects of expression. But though there may have been times when he has seemed more engrossed in the music's message itself he has never made the piano sing more gloriously than he did at this concert whenever a melodic passage presented itself.

The extra numbers exacted by his insatiable audience included the 'Minute' Waltz, played more like a 'Second' waltz, and other Chopin pieces. At one point, Mr. Hofmann played a little practical joke upon his unsuspecting listeners by proclaiming the opening chords of Rachmaninoff's C Sharp Minor Prelude, as a gesture towards the composer, who was present, and then immediately dashing into Chopin's Fantasy Impromptu.

Novaes in Recital at Town Hall

Guiomar Novaes, pianist. Town Hall, March 2, afternoon:

Organ Prelude in G Minor.....Bach-Siloti
Chromatic Fantasia and Fugue.....Bach
'La tendre Nanette'.....Couperin
'L'hirondelle'.....Daquin
Two Sonatas.....Scarlatti
Sonata in F Minor, Op. 5.....Brahms
Four Pieces from 'The Baby's Family' Suite:
'The Little Blonde China Doll'; 'The Little Brunette Papier-Mâché Doll'; 'The Little Rag Doll'; 'Polichinelle'.....Villa-Lobos
Nocturne in F Major, Op. 15, No. 1; Scherzo in C Sharp Minor, Op. 39.....Chopin

The large number of Mme. Novaes's admirers that foregathered at Town Hall



Bruno of Hollywood

Guiomar Novaes

for the Brazilian pianist's first recital of the season came prepared to enjoy a feast of luscious tone as one of the salient features of her musical dispensations, and there was no disappointment in store for them. From beginning to end of the program there was all the unadulterated tonal loveliness that has characterized this artist's playing in the past and, with it, a liquid legato, when legato was called for, such as is seldom encountered in the concert rooms of today.

This legato was nowhere more aptly effective than in the opening Bach-Siloti transcription, which, moreover, was imbued with an engagingly improvisational spirit, kept within due classical bounds. A comparatively low scale of dynamics was adopted for the Chromatic Fantasia and Fugue but within that range a wide variety of nuance was achieved. The fantasia was treated with a certain romantic freedom that had persuasive conviction back of it, while the fugue, artistically dignified in its tonal restraint rather than exhaustively brilliant in development, was set forth with exemplary structural clarity. Then the Couperin, Daquin and Scarlatti pieces were all played with sensitive charm and delicacy.

The most ingratiating qualities of the pianist's art were later employed with equally impressive effect in the four numbers from the Villa-Lobos 'Baby's Family' Suite, the whimsical spirit of each being communicated with subtle sympathy.



Suzanne Sten

In the Chopin pieces the lovely melody of the nocturne was sung enchantingly, while a personal approach was made to the scherzo in that its lyrical possibilities were stressed more than its usually emphasized dramatic elements. The C sharp minor etude from Opus 10, which led off the encores at the end, was played with a rippling fleetness and an élan that stamped its performance as one of the highlights of the afternoon.

In the Brahms sonata Mme. Novaes entered territory completely alien to her temperament. Hers is essentially a lyrical nature and the dramatically passionate outpourings of this work belong to a different musical world from that in which she lives and moves and has her being.

Suzanne Sten Makes Recital Debut

Suzanne Sten, mezzo-soprano. Leo Taubman, accompanist. The Town Hall, March 10, afternoon:

'Il mio Bel Fuoco'.....Marcello
'Dignare' from 'The Dettingen Te Deum'.....Handel
'Vo Cercando'.....D'Astorga
'Col mio Sangue' from 'Il Floridoro'.....Stradella
'Wir Wandelten'; 'Meine Liebe ist Grün'; 'Wenn du nur Zuweilen Lächelst'; 'Der Jäger'; 'Von Ewiger Liebe'.....Brahms
'Pleurez, mes Yeux' from 'Le Cid'.....Massenet
'Lament of Ian the Proud'.....Griffes
'When I Bring You Colored Toys'.....Carpenter
'The Seal Man'.....Clarke
'O, Dear, What Can the Matter Be!'.....arr. by Bax
'You Shall Have Your Red Rose'.....Silberta
'Tröste dich in deinen Nöten' from 'Seelenlieder'.....Schallitt
'Hans und Grete'.....Mahler
'Heimkehr'; 'Mit deinen blauen Augen'; 'Cäcilie'.....Strauss

Miss Sten, who has been heard extensively in both concerts and opera in Europe, made her New York debut on this occasion. She proved a singer of unusual calibre. The voice is a true mezzo-soprano, not a squeezed down soprano, or a squeezed up contralto. Its scale is even throughout and the quality luscious and rich. Furthermore, Miss Sten has a dignified yet gracious stage presence and a definite charm in her manner of presenting her songs. All this made for a highly successful recital. If she sang the opening number much too slow, that was her privilege if she felt it that way. The Brahms songs were beautifully projected and the Massenet aria, not one of the composer's best, was given with true artistry. The miscellaneous German group was interesting and the American group had all that was possible done for it. Mr. Taubman at the piano drove rather than accompanied. Miss Sten is a distinct acquisition to the American concert stage.

Swarthout and Chapman Are Heard

Gladys Swarthout, mezzo-soprano; Frank Chapman, baritone; Lester Hodges, (Continued on page 22)



Gladys Swarthout and Her Husband, Frank Chapman, at the Close of Their Joint New York Recital

SEVEN PHILADELPHIA PLAYERS DISMISSED

Stokowski and Ormandy Issue Joint Statements—Union Promises Investigation

PHILADELPHIA, March 18.—Concertgoers were provided with material for speculation and discussion last week when it was announced that several members of the Philadelphia Orchestra had been discharged, including musicians who had served with the organization for many years. A statement, credited jointly to Leopold Stokowski and Eugene Ormandy, was made to the effect that the dismissals were made "in order to maintain the high artistic standards of our orchestra and to insure its future health and survival". Earl McDonald, the orchestra's manager, is quoted as saying that the dismissals were "routine" and replacements would be made.

Some of the discharged musicians have voiced opinions that there was a personal angle involved and the papers indicated that imitations of Stokowski given by one of the instrumentalists at parties might be a contributing cause for his dismissal. Officials of the local musicians' union have indicated that a thorough investigation will be made of such charges, and if it is discovered there were unfairness and injustice, both conductors as members of the union will be subject to disciplinary action.

Players Are of Long Service

Dismissed were Anton Horner, horn-player, with the orchestra for thirty-eight years, during the majority of which he was first horn; Joseph LaMonaca and Hans Schlegel, flutists, the former with the organization twenty-six years, and the latter, twenty-four years; Henri Michaud, violist, whose term of service was twenty-five years; Matthew Mueller and Alan Farnham, violinist, credited with eighteen years and ten years' service respectively, and N. Cerminara, clarinetist of several years' service.

Coincident with the news of the dismissals, announcement was made that Robert McGinnis, first clarinetist for several seasons, had tendered his resignation and Robert Gomberg, violinist, also stated that he had resigned, although some reports listed him among the musicians whose contracts would not be renewed.

Another joint statement by Stokowski and Ormandy stated: "During the last ten years throughout the period of depression the conductors and management of the Philadelphia Orchestra have avoided changes in the personnel whenever possible. This has been due to trying economic conditions and consideration of the personal problems which would result from the changes. We are making changes in the personnel of the orchestra with sincere regret. We feel, however, that the future of the orchestra and its standards of performance are of fundamental importance to Philadelphia and the many friends of music in this community".

What appears to be the "firing" of the older men has caused considerable comment, many airing the opinion that dismissal in these cases, rather than honorable and publicly recognized retirement after their best years of service—Anton Horner, for example, having been associated with the orchestra

almost from its establishment—was impolitic, not to say unkind.

To date, the orchestra's management has not made a public statement which definitely and thoroughly clarifies the situation as regards these veteran musicians, so that most persons have had to accept the newspaper accounts, reading these of course with due judgment of what is factual news, rumor, and "human interest" material.

WILLIAM E. SMITH

TO GIVE FESTIVAL OF ANCIENT MUSIC

American Society of Ancient Instruments to Play Concerts in Philadelphia

PHILADELPHIA, March 20.—The American Society of the Ancient Instruments, Ben Stad, founder and director, will give three programs at its twelfth annual and fourth national festival, scheduled to take place April 8 and 9 in the Grand Ballroom of the Ritz-Carlton in Philadelphia.

The society consists of Jo Brodo, pardessus de viole; Ben Stad, viole d'amour; Maurice Stad, basse de viole, and Flora Stad, clavecin. Soloists will be Lilian Knowles, contralto; Yves Tinayre, tenor, and Jeanne Behrend, harpsichordist. Also engaged to participate are the Mary Binney Montgomery Dancers; the Renaissance Singers, James Fleetwood, director, and an ensemble of recorder players from the Curtis Institute of Music.

Prize Work to Be Played

The opening list comprises instrumental items by Scarlatti, Buxtehude, Frescobaldi, and Purcell, with Miss Knowles to be heard in numbers by Monteverdi, Tunder, and Johann Sebastian Bach. The second program will be made up of works composed or transcribed for the society and dedicated to the organization. Included will be Arthur Cohn's prizewinning 'Music for the Ancient Instruments'; A. Louis Scarmolin's 'In Retrospect,' and Henri Elkan's transcriptions of pieces by Purcell, Frescobaldi, and others.

The third program lists numbers by Perotin, Adam de la Hale, Dufay, Kriedel, and other composers with Mr. Tinayre as soloist; a harpsichord sonata by James Hewitt, with Miss Behrend as soloist; a suite of Old Dutch Dances, to be played by the Curtis Institute recorder ensemble; and various dances of the Renaissance and later periods, to be interpreted by the Mary Binney Montgomery Dancers. Accompaniments will be played by the society which is also to perform works by Mouret, Scheidt, Tartini, and others.

The Renaissance Singers will introduce each program with appropriate choral music. WILLIAM E. SMITH

Rosalyn Tureck to Give Recitals in Pasadena

Rosalyn Tureck, pianist, who appeared as soloist with the New York Philharmonic-Symphony on March 17, will give two recitals of music by Bach at the University of Technology in Pasadena, Calif., on April, completing her first five years as a professional artist. During the current season, Miss Tureck gave a recital at the Town Hall on Nov. 17 and appeared with the Rochester, Harrisburg and National Symphony orchestras, and gave recitals throughout the East and South.

ANN ARBOR PLANS ITS 47TH FESTIVAL

Philadelphia Orchestra, Choral Union and Twelve Soloists Named for Six Concerts

ANN ARBOR, March 20.—The forty-seventh annual May Festival, under the auspices of the University of Michigan Musical Society, Charles A. Sink, president, will include six concerts to be given on May 8, 9, 10 and 11 in Hill Auditorium.

Organizations participating include the Philadelphia Orchestra, the University Choral Union and the Young People's Chorus. Conductors will be Eugene Ormandy of the Philadelphia Orchestra; Thor Johnson, choral conductor; Saul Caston, associate conductor of the Philadelphia Orchestra; Earl McDonald, guest conductor, and Juva Higbie, conductor of the Young People's Chorus.

Soloists to appear are Lily Pons, Dorothy Maynor and Rosa Tentoni, sopranos; Enid Szanthe, contralto; Giovanni Martinelli, tenor; Lawrence Tibbett and Robert Weede, baritones; Norman Cordon, bass; Richard Hale, narrator; Joseph Szigeti, violinist; Emanuel Feuermann, 'cellist, and Artur Schnabel, pianist.

Programs are Announced

The programs for the festival are as follows:

On the evening of May 8 Mr. Tibbett will be soloist with the Philadelphia Orchestra under Mr. Ormandy.

Entr'acte from 'Khovantschina'...Mussorgsky.
'Lieutenant Kije' Suite...Prokofieff
(Incidental solos: Mr. Tibbett)
'Hallucination Scene' from 'Boris Godunoff'
Mussorgsky
Prince Galitzky's Aria from Act I, 'Prince Igor'Borodin
(Mr. Tibbett)
Fifth SymphonyTchaikovsky

On the evening of May 9 Miss Maynor, Miss Tentoni, Mr. Weede and Mr.

Hale will be soloists with the Orchestra and Choral Union under Mr. Ormandy and Mr. Johnson:

Music to Goethe's 'Egmont'.....Beethoven
(Miss Tentoni and Mr. Hale)
Cantata, 'The Inimitable Lovers'.....Vardell
(Miss Tentoni, Mr. Weede and Choral Union)
'Leise, Leise' from 'Der Freischütz'....Weber
'Depuis le Jour' from 'Louise'....Charpentier
(Miss Maynor)
Legend: 'Lemminkäinen's Homecoming'
Sibelius

On the afternoon of May 10 the soloist will be Mr. Schnabel with the Orchestra and Young People's Festival Chorus conducted by Mr. Caston, Mr. McDonald and Mme. Higbee:

Two Choral Preludes: 'O Mensch, bewein' dein Sünde Gross'; 'Wachet auf, ruft uns die Stimme'Bach-Ormandy
Group of Songs by Foster, Aslanoff, Tre-harne, Tiersot, and a Spiritual
(Young People's Chorus)
Symphony: 'Sante Fe Trail'.....McDonald
(Conducted by Composer)
Concerto No. 4 for Piano and Orchestra
Beethoven
(Mr. Schnabel)

On the evening of May 10 soloists will be Miss Pons and Mr. Szigeti with the Orchestra under Mr. Ormandy:

Suite for Strings, Op. 5.....Corelli
Blonde's Aria from 'Die Entführung aus dem Serail'Mozart
'Caro Nome' from 'Rigoletto'.....Verdi
(Miss Pons)
PoèmeChausson
(Mr. Szigeti)
Ballet Music from 'The Machine Man'..Zador
'L'Amore saro costante' from 'Il Re Pastore'
Mozart
(Obbligato by Mr. Szigeti)
'Bell Song' from 'Lakmé'.....Delibes
(Miss Pons)
Symphony in D Minor.....Frank

On the afternoon of May 11 soloists will be Mr. Szigeti and Mr. Feuermann, with the orchestra under Mr. Ormandy:

All-Brahms Program
Variations on a Theme by Haydn Double
Concerto in A Minor for Violin and 'Cello
(Mr. Szigeti and Mr. Feuermann)
Symphony No. 2 in D

At the final concert on the evening of May 11, Miss Szanthe, Messrs. Martinelli, Weede and Cordon will be soloists with the orchestra and University Choral Union under Mr. Johnson, in a concert performance of Saint-Saëns's opera, 'Samson and Delilah'.

PHILADELPHIA HAS LARGE RECITAL LIST

MacDonald Greeted at "Homecoming"—Bonelli Sings with Choral Club

PHILADELPHIA, March 20.—Philadelphia's Jeanette MacDonald was enthusiastically greeted by a capacity "home town" audience at her recital in the Academy of Music on March 15. Giuseppe Bambochek was at the piano.

Boris Schwarz, violinist, with Joseph Schwarz, pianist, as collaborating artist, gratified in a Settlement Music School faculty recital on March 14. Highlights were Beethoven's 'Kreutzer' sonata and Arensky's A Minor concerto.

A concert offered by the Choral Club of the Upper Darby High School in Town Hall on March 13, offered Richard Bonelli, Metropolitan Opera baritone, in a solo recital with Rafael Mertis at the piano. Mr. Bonelli was also one of the soloists in DuBois's 'Seven Last Words of Christ,' which engaged the Choral Club with Clyde R. Dengler directing. Other soloists were Pauline Waters Dengler, soprano, and Harry Danner, tenor.

Genia Robinor, pianist, and Louis Bailly, violist, collaborated with fine effect in a sonata recital in Casimir Hall of the Curtis Institute of Music on March 13. Listed were compositions by Bach, Hure, Brahms, and Juon.

Guy Marriner pianist and director of music at the Franklin Institute devoted his lecture-recital on March 10 to

Chopin, discussing the composer and playing a representative program.

Sigurd Rascher, saxophonist, with George Robert at the piano, demonstrated notable skill and musicianship in Casimir Hall of the Curtis Institute on March 8.

Brahms's Variations on a Theme by Handel, and Ravel's 'Gaspard de la Nuit' were among the major pieces offered by Henry Harris, pianist, in the Academy of Music Foyer on March 7.

Euphemia Giannini Gregory, soprano, assisted by Leo Rosenek, pianist, was heard in a faculty recital in Casimir Hall of the Curtis Institute on March 5.

Carroll Glenn, young violinist, upheld her reputation for exceptional endowments in technique and tone production, at a recital in Goodhart Hall of Bryn Mawr College on March 5.

Appearing under auspices of the Philadelphia Forum, Gaby and Robert Casadesus, pianists, achieved felicitous performances of Mozart's D Major Concerto and other works for two pianos by Casadesus, Chabrier, and Infante. The program also presented Mr. Casadesus in artistic expositions of Beethoven's 'Appassionata' sonata; Ravel's Sonata, and other works.

Noah Bielski, violinist, assisted by Vladimir Sokoloff, pianist, gave his graduation recital in Casimir Hall of the Curtis Institute on March 4. Brahms's A Major Sonata, Mozart's D Major Concerto were the chief works.

WILLIAM E. SMITH

CONCERTS: Instrumentalists Play Classics and Novelties

(Continued from page 20)

accompanist. Carnegie Hall, March 6, evening:

'Mi Parto' Bottegari
'Tu lo Sai' Scarlatti
'Come Again, Sweet Love' Dowland
'Hist, Hist' Dr. Arnold
Miss Swarthout
'Quand le Bien Aimé' Dalayrac
'La Belle Jeunesse' Poulenc
'Séparation' Hillemacher
'Toujours' Fauré
Mr. Chapman
'O Mio Fernando' from 'La Favorita' Donizetti
Miss Swarthout
'Vien Leonora' from 'La Favorita' Donizetti
Mr. Chapman
'In Queste Soglie' from 'La Favorita' Donizetti
Miss Swarthout and Mr. Chapman
'Tristezza Crepuscolare' Santoliquido
'Pioggia' Respighi
'El Majo Discreto' Granados
'Romance de Solita' Pitaluga
Miss Swarthout
'Silent Strings' Granville Bantock
'Yarmouth Fair' Peter Warlock
'I Wonder Why' Charles Kingsford
'The Song of Soldiers' Victor Hutchinson
Mr. Chapman
'The Harp' Ernest Charles
'Someone Came Knocking' Edward Harris
'Never the Nightingale' John Sacco
'Into the Night' Clara Edwards
'Serenade' John Alden Carpenter
Miss Swarthout

This concert was the first occasion upon which the two vocalists, who in private life are Mr. and Mrs. Chapman, appeared together on the concert platform. The joint recital was a benefit of the American Committee for Aid to British Medical Societies.

Miss Swarthout sang with skill and authority and her interpretations were notably appealing, in arias as well as the early classics, both English and Italian, upon the program which was well balanced. Both Miss Swarthout and Mr. Chapman ranged freely from early masters to contemporary composers in their offerings. The baritone gave a first performance of a work in manuscript, Kingsford's 'I Wonder Why', and Miss Swarthout sang two works dedicated to her, Harris's 'Someone Came Knocking' and 'Never the Nightingale' by Sacco, which latter was also sung from manuscript and had its premiere upon this occasion. The audience was of fair size and welcomed the two artists most cordially. W.

Beveridge Webster Plays at Town Hall

Beveridge Webster, pianist. Town Hall, March 6, evening:

Fantasia in C, K. 475 Mozart
Sonata in F Flat Sharp Major, Op. 78 Beethoven
Sonata in B Flat Major Schubert
'Gaspard de la nuit': 'Ondine', 'Le gibet', 'Scarbo' Ravel
Sonata in B Flat Minor, Op. 35 Chopin

In his playing of this program Mr. Webster gave further convincing evidence of the possession of finger facility developed to an uncommon extent and the command of a warm, ingratiating quality of tone within the scale of dynamics chosen for the compositions undertaken. He was heard by an audience of goodly numbers, which manifestly derived great pleasure from his performances.

The limpidity of tone and delicacy of coloring that marked the Mozart fantasy at the outset served to offset the unconventional treatment of this familiar music interpretatively. The solicitous care with which the pianist wooed every tone from his instrument and his uncompromisingly fastidious insistence upon finely polished phrasing and technical finesse in general proved indeed a predominating characteristic of the evening's performances. His best achievements, on the whole, were, consequently, the three pictorial pieces of Ravel's 'Gaspard de la nuit' suite. The 'Ondine' was especially fluent and atmospheric, and here, as in the subsequent Chopin sonata, he indulged in a wider range of dynamics than in the previous works played.

Apart from the first movement, which was marred by a tendency to resort to excessive tempi, the Chopin work was set forth with clarity of outline, as were both the Beethoven and Schubert sonatas, though



Jascha Bernstein



Stanley Hummel



Beveridge Webster



Marcel Hubert



Marcus Gordon



Harriet Cohen

all three of these extended works would have profited by a more unfettered response of the imagination and a less affectionate pre-occupation with the external manner of expression, which the exceptionally well equipped pianist permitted to usurp to a certain extent his interest in the task of communicating vitally the inner spirit of the music. The audience insisted upon several extra numbers at the close. C.

Jascha Bernstein Gives First Local Recital

Jascha Bernstein, 'cellist; Hans Horwitz, accompanist. Town Hall, March 3, evening:

Sonata in G J. S. Bach
Sonatina Mozart-Piatigorsky
Sonata Debussy
Adagio and Allegro Boccherini
Variations on 'Bei Männern from Mozart's 'The Magic Flute' Beethoven
'Prayer' Bloch
'Malagueña' Albeniz
'Sicilienne' Fauré
'At the Fountain' Davidoff

Mr. Bernstein, Russian 'cellist, formerly a member of the Palestine Symphony and now of the personnel of the NBC Symphony, gave his first local recital upon this occasion, playing an interestingly contrived program and one well adjusted to set forth his attributes, which were many.

He gave a forthright reading of the initial work upon his group of offerings, the Bach Sonata, immediately impressing his hearers with his musicianship. He possesses a warmth and purity of tone and an excellent sense of style, as was amply made evident in his performances of such a diversified group of works as the Mozart-Piatigorsky Sonatina, the Debussy Sonata and the Boccherini piece. The Debussy gave him latitude to reveal his resources of color, as well as a tasteful sense of phrasing. Broad purity of tone was revealed in the Adagio of the Boccherini and the Allegro was played with spirit and grace. Hans Horwitz was the able accompanist, substituting for Arpad Sandor, who was ill. W.

Stanley Hummel Returns in Recital

Stanley Hummel, pianist. Town Hall, March 4, evening:

Rondo in E Flat J. N. Hummel
Pastorale; Capriccio Scarlatti-Tausig
Sonata in A, Op. 2 Beethoven
Sonata in B Flat Minor Chopin
Romance; Toccata Schumann
Scherzo Hummel
Six Bagatelles Tcherpnin
'Blue Danube' Waltz Strauss-Schulz-Evler

Mr. Hummel is no stranger in local concert halls, but at this recital he made some venturesome changes in the style of playing which he had disclosed previously. On principle, this is a very welcome step, for there is no more reason why a pianist should play music in the same way every year than why a composer should always write it in the same style. As a matter of fact, there is abundant testimony that the great composers, notably Chopin, allowed themselves the greatest freedom in the interpretation of their own music. This means, of course, liberty, not license. But the fact that Mr. Hummel is playing this season with a wider scale of dynamics and a more individualistic treatment of detail is a healthy sign, even though the results were of varying quality at this particular recital.

The first portion of the program was played with sensitivity and an imaginative-

ness which at times bordered on an excess of sentiment. The Chopin Sonata in B Flat Minor Mr. Hummel took in the grand manner of the romantics, with exhilarating if sometimes strained effect. The audience was cordial throughout the recital. S.

Marcus Gordon Heard at Town Hall

Marcus Gordon, pianist. Town Hall, March 15, evening:

Patita in B Flat: Prelude, Allemande, Courante, Sarabande, Minuets 1 and 2, Gigue Bach
Sonata in A Flat, Op. 110 Beethoven
Three Ecossaises; Nocturne in E Flat, Op. 55, No. 2 Chopin
'General Lavine-Eccentric' Debussy
'Lament of the Queen and the Nightingale' from 'Goyescas' Granados
'Alborado del gracioso' Ravel
'Picture at an Exhibition' Moussorgsky

The young California pianist, who made his debut here last year, again showed himself to be the possessor of a fluent technique and a substantial feeling for the structural dimensions of the compositions taken in hand. His tone was of pleasing quality in mezzo-piano and softer passages, while in fortes it became forced and hard. All things considered, he was at his best in the faster movements of the Bach suite.

A lack of attention to fundamental principles in the shaping of phrases was especially detrimental to the exacting Beethoven sonata, the performance of which, like that of most of the other compositions listed, was marked by an essentially external approach and insufficient resources of the imagination. A sizable audience tendered the recitalist a cordial reception. C.

Harriet Cohen in Town Hall Program

Harriet Cohen, pianist. Assisting artists: Alexander Cores and Harry Friedman, violinists; John Mundy, 'cellist. Town Hall, March 17, afternoon:

Sonata No. 1, in B Minor; Sonata No. 6, in G Minor, for piano, two violins and 'cello Henry Purcell
Two Sarabandes, A Major and B Minor Brahms
Suite, 'Visions and Prophecies' Bloch
Fantasia in C Minor, K. 396 Mozart
Six Bagatelles, Op. 126 Beethoven
'Episode' Josef Suk
The Piper Novák
'Dans les nuages' Janáček
Polka Smetana
Humoresque, Book 1, No. 4 Dvořák

Miss Cohen has never been one to tread off-beaten paths at her public recitals and for this occasion again she had contrived a decidedly unconventional program. It attracted an audience of goodly size, which bestowed much applause upon the English pianist in the course of the afternoon.

It was a happy inspiration to place two Purcell sonatas of treasurable musical contents at the head of the program. They imparted a distinctive flavor to the recital at the very outset in the admirably balanced and beautifully molded performances they received at the hands of Miss Cohen and her associates, Messrs. Cores and Friedman, violinists, and John Mundy, 'cellist. It was also praiseworthy to bring to the attention of the audience the two rarely heard Brahms sarabandes, the first of which, though written for piano, was eventually used in the slow movement of the string quintet, Op. 88. Neither disclosed a sufficiently interesting character to invite the further attention of pianists, however. Nor did the Bach suite, originally writ-

ten for piano solo, then used as the nucleus of the 'Voice in the Wilderness' symphonic poem and now again revised for the piano, prove adequately rewarding for the pains Miss Cohen had obviously expended upon it, though she played the five movements with great conviction and invested them with much color.

The pianist's playing throughout the recital was marked by noteworthy beauty of tone, which only in occasional fortissimos was lost in percussiveness. The performances of the Mozart fantasia and the Beethoven bagatelles were all characterized by ingratiating total warmth and adroit shading, assets amply in evidence again in the group of pieces by Czechoslovakian composers, of which the imaginative and ingeniously written 'Episode' by Suk was the most distinctive, while the Smetana Polka was played too heavily to have the rhythmic resilience needed for its best effect. C.

Marcel Hubert Gives 'Cello Recital

Marcel Hubert, 'cellist. Otto Herz at the piano. Town Hall, March 8, evening:

Sonata in G Minor J. Guy Ropartz
Sonata in E Major Valentini
Variations Symphoniques Boellmann
Arioso Bach
Minuet Mozart
Romance in F Major Beethoven-Hubert
Hungarian Rhapsody Popper

Mr. Hubert played with an especial finish of style and technical adroitness at this recital. His program was one which put emphasis rather upon execution and brilliance than upon more weighty musical matters, but whenever he found occasion, the 'cellist struck a more serious note. The Ropartz sonata, much in the style of the school of César Franck, has the prolixity and lack of point which all too often characterizes the music of that composer's followers. There was no occasion to quarrel with Mr. Hubert's playing of it, however, and the Valentini Sonata which followed gave ample opportunity for the display of a rich, expressive tone.

Boellmann's symphonic variations are really more a vehicle for the virtuoso than a statement of musical values in themselves, but here again the 'cellist played with disarming agility and address. The rest of the evening was taken up by shorter pieces. Perhaps at his next recital Mr. Hubert will offer us a meatier program, more worthy of the command which he revealed at this one. Otto Herz's accompaniments were excellent, and the audience was of good size and cordiality. R.

Artur Rubinstein Appears in Recital

Artur Rubinstein, pianist. Carnegie Hall, March 11, evening:

Chaconne Bach-Busoni
Sonata in E Flat, Op. 81a ('Les adieux') Beethoven
Intermezzo in E Flat Minor, Op. 118; Capriccio in B Minor, Op. 76; Rhapsody in E Flat Major, Op. 119, No. 4 Brahms
Four Mazurkas, Op. 51 K. Szymanowski
Polka from 'The Golden Age' Shostakovich
'Vision fugitive'; 'Suggestion diabolique' Prokofiev
Barcarolle, Op. 60; Nocturne in C Sharp Minor; Polonaise in A Flat, Op. 53 Chopin

The prodigious technical prowess that has lent a sensational element to Artur Rubinstein's recitals in the past was again impressively demonstrated by the Polish pianist at his only solo program of the (Continued on page 32)

The Folk Music of Brazil

(Continued from page 9)

old lundús reveal very interesting aspects of Negro life of that time. The music of the Lundú was similar to that of the polka, but with a more restless and syncopated rhythm.

The Batuque was the Negro's! profane dance and was characterized by the 'Batucada' or stamping of feet. It was danced in a circle from which one of the dancers went to the center and danced a solo, to the accompaniment of clapping of hands, stamping of feet and the rhythms of the most varied and barbarous percussion instruments, the body swaying to the rhythms lasciviously. For some time the worn Samba was considered a synonym of Batuque, but today the term 'Batuque' is simply the generic name for this type of Negro dance, while the term 'Samba' has been enlarged and generalized. Today it is the generic name for a popular Brazilian dance and song form, with many subdivisions, one of which is the Rio de Janeiro Samba or the 'Camba Carioca', composed especially for the Carnival festivities and which has been popularized in the States by Carmen Miranda. In this form it is the expression of popular humor and sentiment, and in the verses love and hate, social and political events are commented upon and ridiculed. It is usually accompanied by a typical Brazilian popular orchestra.

The only choreographic dance of Negro origin was the Congo or Congadas, a burlesque adaption of the old fights between the various African monarchies. Really a suite, it was composed of several dances and ended up

with the 'Maracatú', a choreographic procession in honor of our Lady of the Rosary and Saint Benedict, the Negro Patron Saint, in which the 'finale' was the coronation of the African King at the church of Negro devotion. This suite, really a pagan ceremony, was ingeniously invested with religious significance to adapt it to the new consciousness imposed under the pressure of the church.

Later the Congada was incorporated into the carnival festivities, as were all the other Brazilian dramatic dances, in which it lost much of its original brilliance and sumptuousness.

The eminent Brazilian composer Francisco Mignone wrote a ballet entitled 'King Chico's Maracatú', based on an authentic historical legend. It is composed of a suite of eight dances and won great success when presented during the last ballet season (1939) at the Municipal Theatre in Rio de Janeiro.

The Quicombes or Quilombos were Negro dances which represented fights between the runaway slaves and their captors, reminiscent of the famous runaway slaves that formed the colony of Palmares in the state of Minas Geraes.

Other minor influences were the Spanish, with the Tiranno and Bolero, the Spanish-American with the Habanera and Tango, and the European Valse, Polka, Mazurka and Schottisch.

From all these already assimilated elements, Brazilian Folk Music and Dance has sprung, so interesting, rich, exuberant and complex, that it is an inexhaustible source of inspiration to modern Brazilian composers.

BALTIMORE HAILS THREE ORCHESTRAS

Barlow Conducts Local Symphony—Philadelphians and National Symphony Play

BALTIMORE, March 20.—An entire program of American compositions was presented on March 3 at the Lyric by the Baltimore Symphony under Howard Barlow. A vigorous Scherzo by Bernard Herrmann opened the program. The Second Symphony of William Howard Schuman, in one movement, followed. The rest of the program comprised the symphonic fantasy, 'The Mystic Trumpeter' by Frederick Converse; Deems Taylor's suite 'Through the Looking Glass', and the Gershwin 'Rhapsody in Blue' with Leroy Evans at the piano.

The Philadelphia Orchestra, with Eugene Ormandy conducting and Arthur Rubinstein, pianist, as soloist, appeared at the Lyric Theatre on Feb. 28 before a capacity audience. The program included Edward Burlingame Hill's Sinfonietta for string orchestra, in its first local hearing, Brahms's Third Symphony, the F Minor Concerto of Chopin, in which Mr. Rubinstein made a deep appeal with his brilliant conception, and 'Finlandia' of Sibelius.

The National Symphony, Hans Kindler, conductor, with Marjorie Lawrence, soprano, as soloist, presented an interesting program on March 5 at the Lyric. The Beethoven 'Leonore' Overture No. 3 was followed by an early Italian score of Manfredini, the Saint-Saëns 'Rouet d'Omphale' and the waltzes from 'Der Rosenkavalier'. Miss Lawrence sang 'Il est doux, il est bon' from

Massenet's 'Hérodiade' and the closing scene from Richard Strauss's 'Salome'. Both she and the conductor as well as the orchestra had to acknowledge the prolonged applause with many bows.

FRANZ C. BORNSCHEIN

PLANS SOUTHERN TOUR

National Symphony to Appear in Georgia and South Carolina

WASHINGTON, D. C., March 20.—The National Symphony has announced three dates for a Southern tour beginning April 4. The orchestra, under Dr. Hans Kindler, will give a concert on that date in Augusta, Ga. The engagement will offer Augustans their first symphony concert in the city's new municipal auditorium.

Moving into South Carolina the orchestra will play on April 5 at Lander College in Greenwood, and the following day at Coker College in Hartsville.

For the first time in seven years the National Symphony will not take part in the annual music festival at Columbia, S. C., scheduled this year for April 5 and 6. J.W.

Hofmann Recital in Norwalk Postponed

Josef Hofmann's recital at Norwalk, Conn., scheduled for March 5, was postponed when severe ice storms crippled electric power for several days and the auditorium for the concert was without light and heat. Mr. Hofmann will play his program on March 29.

Chicago Symphony Is Bequeathed \$50,000

CHICAGO, March 20.—The Chicago Symphony was one of three organizations recently receiving bequests of \$50,000 in the will of the late L. L. Valentine, Chicago manufacturer and philanthropist.

"A Prodigious Master" (Olin Downes)

PETRI



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(Chicago Symphony) Nov. 16, 17, 1939; Feb. 13, 1940

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MOZART CONCERTO—F MAJOR—

(Minneapolis Symphony) Dec. 22, 1939

" . . . was among the purest, most satisfying interpretations ever heard. It was Mozart's style at its purest and best."—Minneapolis Times Tribune.

LISZT-BUSONI—"SPANISH RHAPSODY"—

(Minneapolis Symphony) Dec. 22, 1939

" . . . the pianist as a virtuoso, flashing all the thrilling pianistic effects."—Minneapolis Times Tribune.

BEETHOVEN 'EMPEROR' CONCERTO

(Nat'l Orchestral Ass'n) March 9, 1940

" . . . one of the most breath-taking achievements of the current season."—New York Times.

MOZART 'CORONATION' CONCERTO

(Nat'l Orchestral Ass'n) March 9, 1940

" . . . technical mastery, clarity of detail and general interpretative conception."—New York Herald Tribune.

in Recital

NEW YORK Town Hall, Feb. 24, 1940

" . . . some of the most magnificent playing that has been vouchsafed here in some time by any instrumentalist."—New York Herald Tribune.

WASHINGTON, D. C.

Townsend Morning Musicales, Dec. 11, 1939

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LONDON PREPARES NOTABLE FARE FOR EASTER SEASON

Royal and London Philharmonic Orchestras Under Weingartner, Boult and Wood Plan Concerts — Sadlers Wells Gives Seven Operas in February

By EDWARD LOCKSPEISER

LONDON, March 1.

THE approach of Easter finds the musical arrangements for the season pretty much the same as they have been in former years. Reginald Jacques, for instance, is giving the usual performance at the Queen's Hall of Bach's 'St. Matthew' Passion with such distinguished soloists as Elsie Sudaby, Parry Jones, Mary Jarred, Keith Falkner, William Parsons and Eric Greene; while Malcolm Sargent is performing Bach's B Minor Mass with the Royal Choral Society at the Albert Hall. In the provinces, both the 'St. John' and the 'St. Matthew' Passions will be heard frequently. Thus we are seeing to it that the promise of Sir Adrian Boult, director of the British Broadcasting Corporation, that "no Easter shall go by without at least one performance of one of the great Passions of Bach" is being kept.

England has always been very partial to Tchaikovsky, and his centenary this year is to be marked by at least one all-Tchaikovsky program at the Queen's Hall, at which Pouishnoff will play the Piano Concerto and Charles Hambourg will conduct the Fourth Symphony and 'Romeo and Juliet'. At the last concert this season of the Royal Philharmonic Society, Weingartner will conduct a program of Mozart, Brahms and Beethoven. Sir Adrian Boult leads the

London Philharmonic in a program of Smetana, César Franck, and Lalo's 'Symphonie Espagnole', with Ida Haendel as soloist, while Sir Henry Wood is in charge of the London Symphony, playing Purcell, Rimsky-Korsakoff, Brahms and Rachmaninoff's Third Concerto with Moiseiwitsch as soloist. The visitor to London would find musical activity here on pretty much the same level as before the war, except for the absence of the big international virtuosi whose departure from Europe is—we feel with a certain amount of envy—America's gain.

A Thoroughly Artistic 'Don Giovanni'

In Opera, too, London musical life presents some interesting developments. David Lloyd, the young Welshman who gained such a resounding triumph in Verdi's 'Macbeth' at Glyndebourne, has won a fresh success by a remarkably dignified and thoroughly artistic performance of Don Ottavio in Mozart's 'Don Giovanni' at Sadler's Wells. Throughout the month of February, Sadler's Wells has managed to give 'Faust', 'Figaro', 'Il Trovatore', 'Die Fledermaus', 'Rigoletto' and 'La Bohème', a very noteworthy record, seeing that the gallant company has never had any great margin in resources and, with the advent of war, has had to witness the dwindling even of its restricted funds. But as one critic hopefully remarks, "the management of Sadler's Wells must do their best to carry out the old policy which all experienced impresarios have found to be the most profitable, i.e., the less money you have the more you ought to spend!" At all events, we are well away and have definitely left behind us those threaten-

ing days in September when Sir Henry Wood announced from the platform at the Queen's Hall that the Promenade Concerts would be immediately discontinued and the grim black-out descended over London's music.

In the provinces both Hastings and Bournemouth promise particularly interesting festivals. Richard Austin, the musical director at Bournemouth, has secured musicians from the Wessex Philharmonic to augment the depleted Municipal Orchestra and nearly all seats have been sold for a series of concerts conducted by Basil Cameron, Malcolm Sargent, Sir Henry Wood, Sir Hamilton Harty and Weingartner. The soloists include Solomon, Moiseiwitsch, Pouishnoff, Albert Sammons, Harold Fairhurst, Lionel Tertis (who decided to return to the concert platform at the beginning of the war) and Eva Turner. At Hastings the conductors engaged are Wood, Sargent, Boult and Julius Harrison.

"Swing It, George!"

An unusual piano recital was given by Prince George Chavchavadze, to raise funds for Sunday concerts for the people of Chelsea, at the famous old house of the painter Whistler in Cheyne Walk. Prince Chavchavadze has arranged also to give a series of twenty-five concerts in various parts of the country in aid of the Red Cross. Some of the most famous houses in England have served as the setting for this series of concerts, beginning with Castle Howard, and last week the magnificent Knole estate in Kent. On March 2 the pianist will give his last London recital at the Wigmore Hall.

Prince George Chavchavadze played

Jacques to Conduct Bach's 'St. Matthew Passion' at Queen's Hall — Tchaikovsky Programs to Mark His Centenary—Music Returning to Pre-War Level

Chopin the other day to some troops. They listened politely, and then a voice was heard imploring him to "Swing it, George!"

Near the quaint little village of Totnes in a beautiful part of Devonshire, a member of the American Paine Whitney family, now a Mrs. Elmsworth, has founded, at Dartington Hall, a vast colony where artists, actors, musicians and dancers may work and congregate. Dartington Hall itself is a vast medieval hall of most noble proportions which has now been restored to a habitable condition. Here the Tchekov Art Theater had its headquarters; here Hans Oppenheim of Glyndebourne fame is founding a new opera school; and here Kurt Jooss quietly works out his new ideas and trains his dancers, while his company is on tour in the United States. Mr. Jooss, whom I discovered in his charmingly built house on the edge of the Dartington estate, told me of the formation of his now famous Ballet and its varied experiences since its appearance at the International Dance Congress in Paris with the 'Green Table' in 1933.

"Since then," Kurt Jooss told me, "I have always laid it down as a principle that the standard of our performance should never vary, should we be playing at some country barn, or at a great opera house. That is why the Ballet Jooss is accompanied by two pianos, the faithful pianists following us everywhere and belonging to the company in a way that orchestral musicians, hired specially for a short season, could never do. My creations," he disclosed to me, "are not conceived after the music has been written; it is rather the music that is chosen or written to fit the action. Also, so that the choreographic forms of my ballets shall remain unchanged, I have devised a form of choreographic notation which leaves no doubt whatever as to the exact nature of the steps and ensembles." Mr. Jooss thereupon showed me one of these "choreographic scores", that of the 'Green Table', and illustrated to me how the curious hieroglyphics represented steps and movements of different parts of the body. The thought occurred to me that the time might soon come when balletomanes will be acquainted with choreographic scores as others are acquainted with orchestral scores. Another point that interested me particularly on my visit to Dartington Hall was that Jooss has made his own choreographic versions of such well-known ballets as 'Petrushka', 'The Fire Bird' and 'The Three-Cornered Hat', famous old Diaghileff productions which would be fascinating to watch with Jooss's original choreography.

New Quarterly Published

A special word of praise is due to Geoffrey Sharp for having the courage and enterprise to bring out in these hazardous times a new periodical called *The Music Review*. This magazine, which is on the style of *The Musical Quarterly* and *Music & Letters*, is published quarterly at Cambridge (price four shillings), and judging from the

(Continued on page 43)

TOLEDO TO HAVE ITS OWN ORCHESTRA

Raudenbush to Conduct First Concert in May with Lily Pons as Soloist—'Blade' Inaugurates Campaign at Dinner Attended by Notables

TOLEDO, March 20.—More than 500 citizens, including musicians, educators, business leaders and public officials, were present on March 7 at a dinner in the Commodore Perry Hotel launching a campaign to increase the musical life of this city. It was given by the Toledo *Blade*, whose owner, Paul Block, credited his son William Block, as the instigator of the plan.

A surprise announcement greeted with great enthusiasm, was that Toledo is to have a symphony orchestra, under the direction of George King Raudenbush. The first concert is scheduled for May 6 in the Paramount Theatre, with Lily Pons as guest soloist. In the fall a regular symphony season will start, but in the meantime an intensive campaign to make Toledo symphony-minded will be carried out by the *Blade*. Through the National Committee for Music Appreciation recordings of great masterpieces will be distributed. Felix Griset, executive secretary, explained this phase of the work.

Dr. Carleton Sprague Smith, director of the music department of the New York Public Library; Edward T. Ingle, director of the national committee; Grove Patterson, editor of the *Blade*, and Paul Block, owner of the

Blade, were among the speakers. Congratulatory telegrams were sent by Arturo Toscanini, Leopold Stokowski, Serge Koussevitzky, Lucrezia Bori, Josef Hofmann, Grace Moore and many others.

Committee Announced

Members of the committee include Clarence R. Ball, Julius J. Blair, E. L. Bowsher, Herbert S. Boynton, N. J. Dicks, Blake-More Godwin, J. Harold Harder, Flora Ward Hine, Mrs. A. J. Horn, Lina C. Keith, Gerald Mc-

Laughlin, Mrs. Martin A. Meier, Philip C. Nash, Carroll L. Proctor, George King Raudenbush, Lynnel Reed, Charles W. Roth, Joseph Sainton, Mrs. Otto Sand, John Gordon Seely, Rev. N. M. Shumaker, Helen Lease Sloan, Mrs. Lucille Stone, Otto Sturmer, Charles E. Webb, Mary Willing and John H. Wright.

Names of the officers of the Symphony Society will be divulged in another fortnight. The orchestra will undoubtedly be housed in the Art Museum eventually, but the Paramount Theatre offers a much greater seating capacity for the opening concert.

HELEN MILLER CUTLER



William Block, Prime Mover in the Orchestra Campaign



George King Raudenbush, Who Will Conduct the Toledo Blade Orchestra, Chats with Mary Van Doren, Musical Director at the Toledo Museum

BOSTONIANS ENLIST TRIO OF SOLOISTS

**Smeterlin, Piatigorsky and
Aitken Appear under
Dr. Koussevitzky**

Boston, March 20.—In addition to its customary orchestral fare, the Boston Symphony has, for the past two weeks, been concerned also with offering a trio of soloists, both at the Friday-Saturday series and the Monday-Tuesday series. For the programs falling on March 1-2, Jan Smeterlin, pianist, was soloist:

Symphony No. 5 in C Sharp Minor....Mahler
Symphonie Concertante for Piano and Orchestra, Op. 60.....Szymanowski
(First performances in Boston)

The Mahler opus was revived by Dr. Koussevitzky in 1937, after having remained upon the library shelf since 1914, at which time Dr. Muck had given it a hearing. The present performance again revealed the shortcomings of the symphony, as well as its more heroic measures. The expert talents of both conductor and orchestra were exerted in behalf of the score and the moments of real majesty which occur in the opening movement, 'Trauermarsch', were unusually impressive.

The center of interest at this concert was the performance of the Szymanowski Concertante, which the composer wrote during the latter part of 1932 and which had its first performance by the Philharmonic Orchestra of Warsaw in May 1933, with the composer playing the piano and his friend and associate, Georg Fitelberg, conducting.

The Concertante is not a Concerto in any sense of the word. It is a work for orchestra with the piano treated as an orchestral instrument and follows the newer line of harmonic thought, in which the sense of key is generally absent. A first hearing, without benefit of previous review of the score, left this writer with an impression of considerable agitation and slender accomplishment, except by way of emphasizing Mr. Smeterlin's amazing capacity for hurdling technical difficulties at the piano. The Concertante bristles with them, and the composer persistently avoids consonant points of rest, seemingly in order that the tonal excitements may be prolonged, although actually he no doubt wished to leave with the listener an effect of mobility. When the work had been concluded, one regretted the sacrifice of Mr. Smeterlin's fine talent, although his devotion to the composer was wholly praiseworthy. Soloist, orchestra and conductor combined to give what was probably as eloquent a performance of the Concertante as might be possible. The audience applauded the soloist and orchestra, yet remained apathetic toward the work.

Pay Tribute to Karl Muck

On March 8-9, Gregor Piatigorsky, cellist, was the soloist and the program carried a tribute to the artistic achievements of Karl Muck who died on March 3. The complete program follows:

Allegretto from Symphony No. 7....Beethoven
(In Memory of Karl Muck, Conductor of the Boston Symphony 1906-1908 and 1912-1918)
Concerto for 'Cello, Op. 58.....Prokofiev
(First performances in the United States)
'Don Quixote', Variations.....Strauss
Cello solo: Gregor Piatigorsky
Viola solo: Jean LeFranc

Whatever the shortcomings of Karl Muck may have been, his musical integrity was sound and those of us who remember the spare form and self-contained manner of this musicianly martinet, will not soon forget his control

of the orchestra or the heights to which he raised it. At the Friday afternoon concert on March 8, numbers of those in the audience doubtless found it difficult to reconcile public tribute to one who departed from our country under a cloud. Those persons must be reminded that feeling ran high and that much activity which was attributed to Dr. Muck was later proven to be nothing but impetuously uttered propaganda from persons who should have been more discreet.

Dr. Muck had performed the Beethoven Symphony No. 7 almost every year during his terms of office. He had a particular fondness for the work. What more fitting than a tribute to his artistic ability from a conductor who has proved his greatest successor and an orchestra which now in name only survives him? A glance at the roster reveals that only five or six men are at present members of the orchestra which knew Karl Muck. The tribute to him was a moving performance and one upon which Dr. Koussevitzky expended his best talent.

New Prokofiev Work Heard

The score of the Prokofiev Concerto bears the dates 1934-38. Presumably the composer made sketches for the piece and completed them several years later. He introduces the work with an Andante, followed by an Allegro giusto and closed by another Allegro (Theme and Variations).

On the whole, the work was disappointing. It seemed that Mr. Prokofiev had struggled too long over this opus; that his invention and fresh viewpoint had gone stale and that he finished the writing largely from a sense of duty. The spontaneity which has marked his 'Classical Symphony', 'Peter and the Wolf' and his more serious works such as 'Sept, ils sont Sept' and the 'Scythian Suite', for example, is not easily discernible in this 'cello sonata'. Mr. Piatigorsky could have been heard to better and more interesting advantage in some other work. His performance was flawless and paid the concerto the highest possible compliment; soloist, conductor and orchestra were roundly applauded, and deservedly so, for the concerto is full of difficult passages for the solo instrument as well as exacting measures for the orchestra.

The 'Don Quixote' Variations were brilliantly played, the solo instruments surmounting all technical details with impeccable performance and the orchestra furnishing support marked by elan.

The fifth concert in the Monday-Tuesday series occurred March 4-5 and the soloist was Webster Aitken, pianist. Dr. Koussevitzky conducted the following program:

Suite in E for String Orchestra, Op. 63
Arthur Foote (K. No. 450)
Piano Concerto in B Flat, (K. No. 450)
Mozart
Symphony No. 2, Op. 73, in D.....Brahms

The distinguishing item on this program was the Mozart Concerto which served to introduce Mr. Aitken to a Boston audience. Mr. Aitken plays with an agreeable touch and approaches his instrument with respect. He has a sense of style and his technique is secure. He was cordially received.

The suite by Arthur Foote is always worth a hearing and received a sympathetic performance. The Brahms symphony was received with just about everything except cheers, and there may have been one or two of those; the clapping and stamping were so vigorous that one might easily have overlooked a vocal demonstration. Dr. Koussevitzky and his men, as may be surmised, were at the top of their bent.

GRACE MAY STUTSMAN

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Our Music Educators and Their National Conference

"MUSIC for every child and every child for music!" More than ever before in their history, this is the goal that looms before the Music Educators of America, whose most representative figures will be found among the host of workers in this field who will take part in the Biennial National Conference at Los Angeles, March 30-April 5. The complete program of the Conference, published elsewhere in this issue, would have astounded the little group of pioneer spirits who launched the movement. So would the number of those attending, even though they had the vision that would have enabled them to look forward to a day when more than 30,000 persons would be engaged in teaching music in the public schools of the United States.

The call for the meeting in 1907 which marked the beginning of what is now the National Conference was signed by twenty-five supervisors. Teachers from sixteen states assembled at Keokuk in April of that year and there was a membership of sixty-nine when an organization—then known as the "Supervisors Conference"—was completed. In a meeting of two days the foundations were laid for an educational movement that was to influence the lives of millions.

It was in 1910 at Cincinnati that the "Supervisors Conference" became in name the "Music Supervisors National Conference." Among the important steps of subsequent conferences, was that taken in Evansville in 1918 when a council of ten members was elected to study school music problems. Out of this grew the organization's Research Council, the membership of which was increased to eighteen. Election to this council is regarded as one of the highest honors that can be bestowed in the realm of music education.

The organization of sectional conferences was one of the great steps forward in the middle

MUSICAL AMERICA for March 25, 1940

Twenties. First to be organized were the Eastern and Southern Conferences, to which were added the North Central, Southwestern, Northwest and California-Western conferences, the Californians—now hosts for the Biennial—being the last to affiliate with the national organization. At the Kansas City national meeting in 1925, the Conference adopted a biennial plan whereby the National Conference convenes in the even years and the Sectional conferences in the odd years. Standing and special committees and state chairmen who serve both the National and Sectional conferences have contributed endlessly to the progress of the movement. A business administration was inaugurated, a central office established, the *Music Supervisors Journal* brought into being, a new constitution adopted. With these milestones passed, the organization became the Music Educators Conference and its organ the *Music Educators Journal*. This change of title, made at Chicago in 1934, was in line with the continual broadening of the outlook and the activities of the conference.

The week's discussions, addresses, demonstrations and musical programs at Los Angeles cover an amazingly wide field. They represent musical education in its broadest aspects. And they are indicative of the vitality of an organization that looks forward and is very much alive. Music education in these changing times cannot be permitted to harden into the formulas of a past era. The Music Educators National Conferences, which are not merely biennial conventions, but which are the summing-up of ceaseless activity on the part of the members, continue to serve as a protection against this danger. Theirs is an ever-expanding horizon, as the nation becomes year by year more responsive to their musical leadership.

Opera in English—An Issue Not To Be Settled by Dogma

AS further experimentation adds to the practical experience of giving opera in the vernacular, there may well be a growing feeling that on both sides of an old dispute there has been a deal of dogmatic thinking and talking and that it is just as well we have not "settled" so complicated an issue on any theoretical basis.

There are operas—and operas. It may be worth while to consider two Mozart productions at the Juilliard School of Music, both very well handled. That of "The Marriage of Figaro" a year ago was definitely more interesting than that of "Cosi fan Tutte" this year, though the resources drawn upon were much the same. "Figaro" was sung in an English translation—a good one. "Cosi fan Tutte" was sung in the original Italian. The essential difference was neither in the musical or the stage accomplishments. It was in the ability of the listeners to comprehend the humor of the work in a small auditorium. The character of the music made it possible for the words to be understood.

Against this, is to be considered the relative unintelligibility of the words of a heavily scored American work, Dinsmore's "Thorwald", when given (in part) in concert form at Carnegie Hall. It is not necessarily true that the fault lay with the text, the music or the singers. If the same or a similar work had been heard in German with German artists, presumably the results for a German would have been much the same. To insist on translation of the words of a heavily scored music drama for the reasons which might make it altogether desirable that a lightly scored comedy be translated becomes a matter of dogma. If Europe has settled the problem of opera in the vernacular in one way, America may prefer to settle it in several ways. Our progress may be along the lines of selective opera, so far as translations go.

Personalities



Jeanette MacDonald Arriving in El Paso, Tex., Where She Was Greeted by Eager Fans in the Union Depot, among Them a "Drum Majorette" of the College of Mines

Stravinsky—It is reported that Igor Stravinsky is at work upon a symphony built upon classic lines, and resembling those of Haydn.

Hageman—The Academy of Motion Picture Arts and Sciences Award has been bestowed upon Richard Hageman and his collaborators for the musical score to the film, 'Stagecoach'. Mr. Hageman had also won the Preview Poll for his scores, not only for 'Stagecoach', but also for 'Rulers of the Sea' and 'If I Were King'.

McArthur—Because the patients at the Walter Reed Hospital in Washington, D. C., were unable to hear his Eastern debut as a conductor with the National Symphony, Edwin McArthur presented them with an album of records, which included several of the works given under his baton, with Kirsten Flagstad and Lauritz Melchior as soloists.

Weinberger—Jaromir Weinberger, composer, who is becoming known as the "variations" composer, has been commissioned by the Dallas Symphony to write still another piece in that form. He has chosen as his theme our own 'Dixie', which he claims is fine for variations, being "full of meat". The work will be performed on April 11.

Lawton—Having recently celebrated her twentieth year as librarian of the music department of the New York Public Library, Dorothy Lawton is in a position to know what people like in the line of music. "After the depression", said Miss Lawton, "instead of solos of various kinds, people asked for everything from four-hand numbers to full symphonies. I think they were playing for their own enjoyment and not for self-exploitation. In 1937, they started in again on solo numbers, but the demand didn't last long!"

Malcolm and Godden—When the lights suddenly went out while Reginald Godden and Scott Malcolm were playing their first encore in a two-piano program in Westerly, R. I., the performers were completely self-possessed and continued to play. With the aid of flashlights, they played on and on, and the audience was so cordial that they almost exhausted their repertoire of encores. The piece that was in process when the blackout occurred was, oddly enough, 'Who's Afraid of the Big, Bad Wolf'?

COMMITTEE CONSIDERS MUSIC AND FILMS

Eastern Division Clubs Group Hears
Thompson and Milliken Discuss
Problems

The Eastern Division of the National Committee on Music in Motion Pictures, of which Mrs. Edgar Stillman Kelley is chairman, held a luncheon and discussion meeting at the Hotel Great Northern on March 7, at which the speakers were Oscar Thompson, music critic of the New York Sun and editor of MUSICAL AMERICA, and Carl Milliken, secretary of the Motion Picture Producers and Distributors of America. The committee is affiliated with the National Federation of Music Clubs.

Mr. Thompson drew a distinction between the greatest possible audience for motion pictures and a specialized audience, in some ways comparable to the music audience though probably of larger dimensions, which might be developed for motion pictures in which music played a dominant role. He said that the committee members should listen to music for films away from the pictures, just as music, and asserted that merely incidental music, which played its role in an entertainment film and then was forgotten, lacked the enduring qualities necessary to significant artistic development of new forms or reapplications of old ones. He also envisaged the production of an operatic film which should follow the score and libretto with absolute fidelity, and closed by mentioning the scheduled presentation of the Stravinsky-Disney production of the 'Rites of Spring'. He indicated possibilities for the presentation of Wagner in some such manner. Mr. Milliken urged the active co-operation of the Federation of Music Clubs and other organizations in supporting films of high artistic quality and mentioned the economic and psychological problems involved in advancing the taste and knowledge of the general public.

NEW FRIENDS LIST CONTEMPORARY WORKS

Chamber Music Programs Next Season
Will Include Modern Music—

Composers to Appear

Compositions by Hindemith, Bartok, Schönberg, Stravinsky and other contemporaries will be included in the chamber music series of the New Friends of Music next season. Bela Bartok and Paul Hindemith will play their own works; and Emanuel Feuerman, Rudolf Serkin, Adolf Busch, Hortense Monath, Lotte Lehmann and Alexander Kipnis are among the artists who will appear.

Darius Milhaud, Alban Berg, Roger Sessions, Mark Brunswick and Charles Ives are among the other contemporary composers to be represented. The programs will include the violin and cello sonatas of Beethoven, and some Lieder cycles of Schubert, notably 'Die Winterreise', to be sung by Lotte Lehmann, as well as the composer's trios, quartets, quintets and octet. Emanuel Feuerman will play the cello sonatas of Beethoven with Franz Rupp at the piano, while the violin sonatas will be given by Adolf Busch and Rudolf Serkin.

Among the other artists who will appear are Hortense Monath and Edward Steuermann. The Budapest Quartet, the Busch Quartet, the Primrose Quartet, the Kolisch and Gordon Quartets are among the ensembles. The opening concert will take place on Nov. 3.

What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1920



Claudia Muzio as Tatiana and Giuseppe De Luca as Onegin
in the Ballroom Scene

A Good Beginning

Plans are going forward rapidly for the Eastman School in Rochester, and the first contract for thirty-eight pianos has just been let to a well-known firm.

1920

We're Still Awaiting It

Piano of Future Will Have Keyboard of Quarter Tones, Lhevinne Believes. Brilliant Russian Pianist Shares with Busoni View that New Scale Will Come as Ears Grow More and More Sophisticated. Piano Technique Now Near Its Zenith Unless New Resources Are Added to Instrument.

Newark Public Library Gets 500 Recordings

NEWARK, N. J., March 20.—A gift of 500 sets of symphonic recordings was presented to the Newark Public Library on March 1 by the National Committee for Music Appreciation, Edward T. Ingle, national director. Mr. Ingle made the presentation at a luncheon at the Library attended by Augustus V. Hamburg, president of the Library's board of trustees; Arthur F. Egner, president of the Newark Museum; and other civic leaders. Beatrice Wisner, librarian, accepted the gift, saying that the Library would have the co-operation of Newark public schools, the Griffith Music Foundation, the Bach Society of New Jersey, and other interested groups.

Muscraft Records Holds Contest

Muscraft Records, Inc., is sponsoring a contest, open to young American composers under the age of thirty-five, for an original work for solo voice and any combination of five instruments to be based on the text of an American children's story to be selected by the composer. The length of the composition must not exceed twenty minutes in playing time. The prize offered is \$100 and royalties on the recording of the



Mishkin
IN THE METROPOLITAN'S REVIVAL
OF 'EUGEN ONEGIN'

Giovanni Martinelli as Lenski

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1920

The Cold Wave Spread

Boston Is Chilly to Puccini Operas. Chicago Opera Association Introduces Trilogy. There was less eagerness on the part of the public to hear these new pieces than there was for the standard repertoire.



White
Adamo Didur as Prince Gremin

Two Is Company . . . etc.

Four pianos in the house next door have driven Victor Herbert nearly to distraction, and Mrs. Herbert to the nearest magistrate.

1920

Poor Hammerstein!

Opera House in Philadelphia to Be Sold. Directors of Operating Company Announce Auction of Metropolitan to Satisfy Overdue Mortgage. Will Not Prevent Performances but Old Academy of Music May Be Used. House Was Built by Hammerstein and Was Taken Over for Rival When He Sold Out.

MODERN ART MUSEUM OPENS DANCE ARCHIVES

Shows Cross-Section of Collections
Presented by Lincoln Kirstein

The Museum of Modern Art opened on March 6 an exhibition of a cross-section of several collections of material on the dance presented as the basis for Dance Archives of the Museum by Lincoln Kirstein, director of the American Ballet Caravan and one of the first members of the Museum's Advisory Committee. Paul Magriel will be librarian of the Archives. The collections include Mr. Kirstein's own assemblage of dance material, and material from the collections of Gordon Craig and Frederick King. The Archives will be available to students as part of the Museum's library.

The material in the Dance Archives includes 1,515 volumes, 1,631 prints, 1,212 photographs, 238 stereopticon views, six sculptures, 780 lantern slides, nineteen films, 200 programs, music covers and many miscellaneous items. It is all catalogued and equipped with a special subject index. The Archives will serve primarily as a bureau of research, with emphasis on the dance in modern times.

composition, which will be issued by Muscraft in December, 1940. The contest will close on October 1, 1940. Entry blanks may be obtained from the Contest Editor, Muscraft Records, Inc., 10 West 47th Street, New York City.

New York Music Clubs Federation to Present Mass Chorus at Festival

The New York Federation of Music Clubs recently invited choral groups to join the state-wide massed chorus to sing at its American Music Festival to be held in New York on May 16-18. Mrs. Etta H. Morris of Brooklyn, state festival chairman, and Dr. John Warren Erb of New York City, state choral chairman, head the festival choral committee. Inquiries should be mailed to Federation Headquarters, Hotel Great Northern, N. Y. C.

Colorado State College to Give New Oratorio

GREELEY, COLO., March 20.—A new oratorio, 'The Everlasting Father', has just been completed by J. De Forest Cline, chairman of the division of music of Colorado State College of Education, and will be presented for the first time on June 2, as a part of the Golden Anniversary celebration of the college.

SUZANNE

"ONE OF THE OUTSTANDING

"A RARE SINGER"

New York Sun
Mar. 11, 1940

NEW YORK WORLD-TELEGRAM.

MARCH 11, 1940.

Suzanne Sten in Debut.

That rare harbingers of spring—a singer combining beauty, voice and style—was revealed in Suzanne Sten.

Miss Sten, of recent German origin, sang lyrics in Italian, German, French and English. In each case her diction was letter perfect. For one speaking the language as an acquired one, her English, especially the vowels, was remarkably well modulated.

So much for diction. Miss Sten disclosed a voice of wide range and lovely quality. She produced her notes with ease, whatever the register. Her attacks were clean and she colored tones with a fine sense of nuance.

The opening number, Marcello's *Il mio bel fuoco*, established her vocal power and interpretative skill. Thereafter it was the same story. Songs by Stradella, Brahms, Arnold Bax successively confirmed the first impression: that Miss Sten knew how to sing and how to get the most out of a song.

The aria, *Pleurez mes yeux*, from Massenet's *Le Cid*, exhibited a grasp of operatic method of no mean order. Besides, it was as well acted as the limitations of the concert stage permitted. With such a capacity for dramatic expression, Miss Sten should have included more operatic selections. However, there was plenty of drama of the more intimate kind in her other efforts, especially the German *Lieder*.

Leo Taubman supplied carefully considered accompaniments.

L. B.

NEW YORK HERALD TRIBUNE.

MARCH 11, 1940

Suzanne Sten In Debut Recital At Town Hall

By Jerome D. Bohm

A singer of unusual distinction is Suzanne Sten, who made her local debut in recital in Town Hall yesterday afternoon. Of German birth, Miss Sten came to this country in 1938 after having appeared in the opera houses of Prague and Saarbrücken, as well as in other Central European cities in various other capacities. Her program began with old Italian airs by Marcello, d'As-torga and Stradella, and "Vouchsafe, O Lord," from Handel's "Dettinger" Te Deum, sung in Latin. Two *beviés* of German *Lieder* by Brahms, Schallit, Mahler and Strauss were included along with "Pleurez, mes yeux," from Massenet's "Le Cid," and an English group by Griffes, Carpenter, Rebecca Clarke, Bax and Rhea Silberta.

Miss Sten's sumptuous, voluminous mezzo-soprano voice, one of the finest disclosed here in several years, is of warm, velvety texture throughout its wide range, and is produced in effortless fashion. It is an extraordinary medium of expression, not only because of its ensorcelling texture, but because Miss Sten has an unusual command of dynamic values and applies them with the instincts of a true artist.

The singer's remarkable interpretative gift was immediately apparent in her opening contribution, Marcello's "Il mio bel fuoco," which she delivered, not as the warming-up exercise it becomes at the hands of the majority of singers, but vitally and compellingly. Equally absorbing were deliveries of the ensuing classic offerings.

Miss Sten's unerring sense of style was no less perceptible in the five Brahms *Lieder* which followed—"Wir wandelten," "Meine Liebe ist grün," "Wenn du nur zuweilen lächelst," "Der Jäger" and "Von ewiger Liebe." In the last-named song, her tones were less well focused than was elsewhere the case, but one rarely hears "Meine Liebe ist grün" conveyed with such convincing ardor, or "Wenn du nur zuweilen lächelst" sung with such poetic sensibility and invested with such exquisite tonal coloring.

Genuine dramatic temperament and operatic flair were revealed in Massenet's "Pleurez, mes yeux" along with the tonal opulence which would make Miss Sten a valuable acquisition to any opera company. Further highly imaginative attributes pervaded her interpretations of Griffes's poignant "Lament of Ian the Proud," Carpenter's "When I Bring to You Colored Toys" and Rebecca Clarke's fanciful "Seal Man." The excellent enunciation of her texts in all the languages employed contributed in a considerable measure to the enjoyment of Miss Sten's work. Leo Taubman provided understanding, but sometimes indiscreet accompaniments. A sizable, demonstrative audience persuaded Miss Sten to give several encores.

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NE STEN

VOICES OF THE TIME"—New York Times

THE NEW YORK TIMES, MONDAY, MARCH 11, 1940.

SONG DEBUT HERE BY SUZANNE STEN

German Mezzo-Soprano Stirs
Enthusiasm of Audience at
Recital in Town Hall

One of the outstanding voices of the time was disclosed by Suzanne Sten, German mezzo-soprano, at her first New York recital yesterday afternoon in Town Hall. With no preliminary fanfares to herald her, Miss Sten at once established herself as a fully matured artist of exceptional attainments both as vocalist and interpreter, though young in years.

Comely and blessed with an ingratiating stage presence, Miss Sten faced an audience that was apathetic at first, but which she had aroused to a high pitch of enthusiasm before the intermission arrived by the superior qualities of her singing.

Quality of the Voice

The splendid voice, unsurpassed in richness and warmth among present-day mezzo-sopranos now active before the public, was large, pure and admirably even in scale. Finely schooled, it was under perfect control and capable of the most subtle and delicate effects without change of timbre.

Miss Sten's musicianship was beyond cavil and her sense of vocal line and of color distribution far above the average. An intense temperament, guided in communicativeness by an unusually keen imagination, lent irresistible appeal to every number on her varied list. Exemplary phrasing, polished diction in every language attempted and sensitive melodic patterning, achieved with tones caressed and bound together in smoothest legato, were other attributes of her distinguished work.

Miss Sten's program opened with early Italian classics by Marcello, d'Astorga and Stradella in a group also containing the Dignare from Handel's Dettinger "Te Deum," sung in Latin. A Brahms group followed. Further German lieder by

Mahler, Strauss and Schallit, the aria "Pleurez mes yeux" from Massenet's "Le Cid," and a sheaf of songs in English rounded out the offerings.

Interpretation Discussed

Miss Sten's interpretations were of the same high order whether in the dramatic realm of the Massenet aria or in lyrics demanding tragic emphasis or lightness of touch. More perfect singing than that vouchsafed in Brahms's "Wenn du mir zuweilen laechelst" is rarely encountered in the concert hall, and practically all of the rest of Miss Sten's contributions were on an equally exalted plane of excellence, in a schedule demanding marked versatility on the part of its executant.

Miss Sten, who came to America in 1938, arrived here as a widely experienced artist, having made many concert and operatic appearances abroad. She sang at the New German Theatre in Prague, the Saarbruecken Opera and elsewhere in Central Europe. Since coming to this country she has been heard extensively in recitals and with important orchestras. Later this month she will be a soloist with the Philharmonic-Symphony Orchestra in Bach's "St. Matthew Passion."

N. S.

NEW YORK POST.

MONDAY, MARCH 11, 1940

Suzanne Sten, Soprano, In First Local Recital

Suzanne Sten, the attractive, young mezzo-soprano who gave her first local recital yesterday afternoon at Town Hall, is gifted in more ways than one; and her performance, which in the matter of program stuck fairly close to the conventional, was one of the most consistently pleasing, and among the few auspicious debuts that have been heard this season.

The tessitura of Miss Sten's voice lies more in the soprano range than in the alto, and quality and performance are both excellent. Add splendid diction to this, a talent that is equally impressive in song or operatic fare, finesse, sensitivity to style, flexibility and aptitude for vocal coloring and you have a singer who is worth considerably more than passing notice.

O'G.

NEW YORK JOURNAL AMERICAN

MARCH 11, 1940

By GRENA BENNETT.

Suzanne Sten, mezzo-soprano, well-known recitalist outside of this city, made her local debut in Town Hall yesterday afternoon before a large and appreciative audience. She impressed her hearers by the rich and appealing quality of her voice, sensitive interpretations and intelligent and meaningful revelation of moods in various numbers.

Her first offering, Marcello's "Il mio bel foco," was sung cautiously in an effort to conquer the nervousness that is a concomitant of an initial event, but she controlled her tones in Handel's "Dignare," as an experienced musician in full command of an instrument. Here luscious quality and good legato were exhibited in a manner that merits admiration and praise. D'Astorga's "Vo' cercando" and Stradella's "Col mio sangue" completed the Italian group which was followed by five lieder by Brahms. These she interpreted in liquid tones, with sensitiveness and sound judgment of their content, attractive modulations in volume, and expression, according to tragic, sentimental or poetic inference; and qualified as a delightful and informed interpreter of that branch of song literature. An aria from Massenet's "Le Cid," and works by Griffes, Carpenter, Clark, Bux, Silberta, Schallit, Mahler and Strauss completed the program.

N.B. No underscoring is used — or is necessary — to emphasize the most striking statements of these notices as all parts of them are uniformly fine.



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CHICAGOANS OFFER MUSIC BY AMERICANS

Barber Work and Carpenter's 'Skyscrapers' Played by Symphony under Stock

CHICAGO, March 20.—John Weicher, concertmaster, was soloist with the Chicago Symphony, Dr. Frederick Stock, conductor, for the March 7 and 8 concerts, playing Glazunoff's Concerto for Violin in A Minor, Op. 82. Another item of special interest was the first performance in Chicago of Barber's overture to 'The School for Scandal'.

Overture to 'Der Freischütz'.....Weber
Symphony in G, 'The Surprise'.....Haydn
Overture to 'The School for Scandal'.....Barber
(First performance in Chicago)
'Skyscrapers'.....Carpenter
Concerto for Violin in A Minor, Op. 82
Glazunoff

(John Weicher)

'The Waltz'.....Ravel
With effortless ease, Mr. Weicher proceeded to give about as fine an example of good violin playing as one could wish to hear in his interpretation of the Glazunoff Concerto. Clear, lucid thought was apparent throughout. With ample tone color to draw upon, he gave a straightforward performance, endowed with imagination and with all necessary fire. Excited applause at the end forced Mr. Weicher to return to the stage numberless times before the concert could proceed.

Samuel Barber's overture to 'The School for Scandal' proved a closely knit composition, unaffected and stimulating. 'Skyscrapers', by Carpenter, so distinctly national in feeling and rhythm, received a spirited reading by the orchestra, proving as breezy and fresh as at its premiere. The Haydn Symphony in G immensely delighted orchestra patrons with the elegance and spirit of its interpretation. The concert opened with the Overture to Weber's 'Der Freischütz', played at a brisk, lively tempo and closed with 'The Waltz' by Ravel, one of Dr. Stock's favorites, and one which is always assured of superlative performance.

Muradeli Work Repeated

With the exception of a repetition of the new symphony by Muradeli, No. 1 in B Minor, played for the first time a few weeks ago, the concert of March 12, played by the Chicago Symphony, Dr. Stock, conducting, might easily be called a program of old favorites.

Overture, 'Fingal's Cave', Op. 26.....Mendelssohn
Symphony No. 1 in B Minor.....Muradeli
'Le Chasseur Maudit'.....Franck
'The Spinning Wheel of Omphale', Op. 31
Saint-Saëns
Selections from 'The Damnation of Faust'
Berlioz

Judging from the second hearing of the Muradeli Symphony, it has gained a permanent place in the orchestra repertory. There is a freshness, vitality and a melodic inventiveness throughout the score that holds the interest. It has vigor and force, kept well within the bounds of good taste.

The Franck and Saint-Saëns symphonic poems provided delightful contrasts each being exceptionally well played. The selections from Berlioz's 'The Damnation of Faust' had the requisite amount of color. A dynamic reading of the overture, 'Fingal's Cave', began the concert.

Robert Casadesus, pianist, playing the Brahms Concerto, No. 2, in B Flat, was guest artist with the Orchestra, Dr. Stock, conducting, in the Thursday evening-Friday afternoon, March 14 and 15 concerts. The program:

'An American Festival Overture'.....Schuman
Orchestral Fragments from 'Daphnis et Chloé'.....Ravel

Concerto for Piano No. 2 in B Flat, Op. 83
Brahms
(Mr. Casadesus)

The Brahms Concerto proved a grateful vehicle to Mr. Casadesus's artistic attainments. A singing tone, clear and audible in the faintest pianissimo, and which never became strident or harsh in the heaviest passages, characterized his playing throughout. An emotionalism, restrained by keen, intellectual thinking, carried the listener along with the development of the concerto, satisfying in the depth and grasp of Mr. Casadesus's interpretation. The orchestra, always at its best when an exceptional artist appears, gave fullest support.

In the Orchestral Fragments from Ravel's 'Daphnis et Chloé', the orchestra has seldom seemed so entirely responsive to Dr. Stock's slightest wish and in this composition reached one of the high points of the season.

Mr. Schuman's 'American Festival Overture' seemed a sturdy piece of writing, although the thematic material left one with the feeling of something more to come and its discourse, after a good beginning, seemed somewhat pointless.

CHARLES QUINT

CHICAGO WELCOMES EDDY IN RECITAL

Sold-Out House Greeted Singer Warmly—Brailowsky and Angna Enters Hailed

CHICAGO, March 20.—A sold-out house greeted Nelson Eddy, baritone, at the Civic Opera House on March 3, being richly rewarded with ample encores in addition to a well-arranged program.

Mr. Eddy's singing was characterized by artistic restraint and his program contained works in several different languages, in all of which he seemed thoroughly at ease. Three songs by Albert Hay Malotte were listed, the recital beginning with 'To a Skylark', by Malotte, and in a later group the same composer's 'One, Two, Three' and his musical setting for the 'Lord's Prayer'. Other composers represented on Mr. Eddy's program were Joaquin Nin, Fernando J. Obradors, Joaquin Turina, Schubert, Grieg and Richard Strauss. A musical declamation, 'The Play's the Thing', from Shakespeare's 'Hamlet', arranged by Marlin Henderson Skiles, was effectively delivered by Mr. Eddy. For encores the singer obliged with excerpts from some of his motion picture successes, the audience apparently content to remain as long as Mr. Eddy was willing to continue singing.

Alexander Brailowsky, pianist, gave an all-Chopin program on March 5 in Orchestra Hall in the Musical Arts Piano Series of the Adult Education Council, the regular subscribers being augmented by persons seated on the stage. Mr. Brailowsky's playing of a one-composer program was marked with poetic insight, dazzling technique and a well-rounded artistry evident at all times.

Angna Enters, inimitable mime, gave two highly diverting performances at the Chicago Civic Theatre, on March 2 and again on March 3 under the auspices of the Chicago Drama League. In all the wide assortment of subjects selected by Miss Enters, each portrayal is a complete entity in itself, etched with the sure, deft touch of the real artist. Kenneth Yost, pianist, supplied suitable musical accompaniments.

CHARLES QUINT

ELMER WILSON PLANS NINTH PASADENA COURSE

California Manager in New York to Complete List—To Give Additional Sunday Series

While in New York to complete his next year's artist course in Pasadena, Calif., Elmer Wilson reported that to date he has engaged the following artists: Ezio Pinza, who will open the course; Dorothy Maynor, Vronsky and



Larry Gordon
Elmer Wilson, Pasadena Concert Manager

Babin, Jascha Heifetz, who will be soloist in two concertos with the Los Angeles Philharmonic; Marian Anderson, José Iturbi and Vladimir Horowitz. His regular series of eight concerts will be settled before his return, and he plans also to present for the first time a series of three Sunday afternoon concerts, designed for an audience which prefers afternoon to evening events.

This will be the ninth year that Mr. Wilson has managed concerts in Pasadena. Beginning with the presentation of several single attractions during a year, Mr. Wilson launched a course with five events seven years ago, and increased the list to eight two years ago. His course is said to be one of the largest in a small city which is close to a large center, in this case, Los Angeles.

Mr. Wilson's series this year has included concerts by Lawrence Tibbett, Vladimir Horowitz, Bidu Sayao, Bartlett and Robertson, Robert Virovai and Argentinita. Lotte Lehmann sang in Pasadena on March 19, and John Charles Thomas will close the season on April 4. He has also presented as individual attractions the Ballet Russe, Alec Templeton and Marian Anderson.

The concerts are held in the Pasadena Civic Auditorium, which seats 3,000. Mr. Wilson states that the auditorium is one of the finest in the country, with every seat the same, and no pillars or obstructions to mar the view from any point in the house. Each season about 2,800 subscriptions are sold in advance.

William Hacker Ends Southern Tour

William Hacker, pianist-conductor, concluded his southern tour on March 18 with a fifth engagement in Havana, Cuba. He appeared en route in Staunton, Va., on March 2, Thomasville, Ga., on March 6, Orlando, Fla., on March 12, and in Maitland, Fla., on March 13. Upon his return to New York state he will resume his duties at Siena College at Loudonville, N. Y.

TORONTO SALUTES VISITING ARTISTS

Hofmann, Horowitz, Bampton, Hain, Spalding, Mildner, Bartlett and Robertson Welcomed

TORONTO, March 20.—After an absence of ten years, Vladimir Horowitz, pianist, returned to Toronto on Feb. 7 and played in Massey Hall in the Celebrity Concert Series. A capacity audience, representative of the musical and social life of the city, gave the artist an ovation. His program included music of Mendelssohn, Beethoven, Schumann, Chopin and Debussy.

Bampton Sings Canadian Lyrics

Rose Bampton, soprano, sang in Massey Hall on Feb. 21 on the Celebrity Concert Series. Her program provided opportunity for the display of the remarkable vocal and interpretative powers of the artist. As a compliment to her listeners she sang a group of Canadian lyrics.

The Women's Musical Club of Toronto presented William Hain, tenor, in a song recital in Hart House Theatre on Feb. 8. On March 7 the Club sponsored a concert by the Canadian piano-duo, Gordon Hallett and Clifford Poole.

Josef Hofmann, pianist, appeared at Eaton Auditorium, the third concert on the Music Masters Series. Mr. Hofmann's program included numbers by Mozart, Beethoven, Bach, Chopin and Liszt. An audience that filled the hall and overflowed on the stage gave Mr. Hofmann an ovation at the close of his program.

Hatfield Makes Toronto Debut

Lansing Hatfield, baritone, sang to capacity audiences when he appeared on the Artists Series of Eaton Auditorium. This was the first appearance of Mr. Hatfield in this city and he received a very warm reception from the large audiences at both the Thursday and Saturday concerts. His program gave opportunity for the display of a really endowed voice. Amos Allen was a discriminating accompanist.

A large audience also greeted the re-appearance on Feb. 15 at Eaton Auditorium of the British two-piano recitalists, Ethel Bartlett and Rae Robertson. As a tribute to an honored countryman, the late Lord Tweedsmuir, the artists prefaced their program by playing the haunting Scotch folk-song 'The Land O' the Leal'.

Spalding Enthusiastically Greeted

Albert Spalding, violinist, returned to Toronto and played in Eaton Auditorium on the Music Masters Series on Feb. 22. Mr. Spalding has been heard in this city many times and the announcement of his return sold-out the house so great is the esteem in which this gifted artist is held. Andre Benoist, accompanist, who has not been a visitor in Toronto since the days when he came with Kreisler and Casals, shared with Mr. Spalding the enthusiastic acclaim of the audience.

The third recital of the Eaton Auditorium Artists Series brought Poldi Mildner to Toronto on Feb. 24, and again on Feb. 29. Capacity audiences were again astounded by the amazing technique and virtuosity of the youth-

ful pianist in a program that included Bach, Beethoven, Brahms and Chopin, and a concluding group by contemporary composers. ROBERT H. ROBERTS

TORONTO SYMPHONY BRINGS SIX SOLOISTS

Pernel, Salmond, Densereau, Munz, Bennett and Bone Play Under MacMillan

TORONTO, March 20.—Capacity audiences have marked the mid-winter season of the Toronto Symphony in Massey Hall. Orrea Pernel, violinist, and Felix Salmond, 'cellist, appearing with the ensemble played Brahms's Concerto for violin and 'cello, Op. 102. The orchestra was under Sir Ernest MacMillan and the program also included the Overture to 'The Marriage of Figaro' by Mozart; Symphony in D, No. 35, by Mozart; Four Movements from 'The Planets' by Holst; Idyll, 'The Banks of Green Willow', Butterworth, and 'Carnival' Overture by Dvorak.

Several Pianists Play

The concert of the Toronto Symphony of Feb. 6 brought Jean Densereau, pianist, as guest artist. Mr. Densereau, a Canadian, has spent the last two decades in Europe, and has but lately returned to this country. He played Chopin's Concerto in F Minor, Op. 21 with the orchestra. Sir Ernest led, in addition, a highly sensitive reading of Franck's Symphony in D Minor.

On Feb. 20 the orchestra under Sir Ernest, with Elsie Bennett and Madeline Bone, duo-pianists, played Bach's Concerto in C Minor for two pianos and orchestra. On March 5, Mieczslaw Munz, pianist, was soloist with the orchestra in Rhapsody for piano and orchestra by Rachmaninoff.

ROBERT H. ROBERTS



HONORING AN AMERICAN COMPOSER

William Schuman (Fifth from Left), American Composer, Receives a Scroll Signifying That He Is the First Winner of the Town Hall-League of Composers Awards in Composition, from Kenneth Klein, Director of the Town Hall Concert Department. Members of the Coolidge Quartet, Who Performed Mr. Schuman's Quartet No. 3, Commissioned Through the Award, as Part of Their Program in the Town Hall on Feb. 27, Look On. From Left to Right Are, Nicolai Berezowsky, Second Violin; Mr. Klein, Nicolas Moldavan, Viola; William Kroll, First Violin; Mr. Schuman, and Victor Gottlieb, 'Cello. This is the First Year That the Town Hall-League of Composers Award Has Been Offered

PIETRO YON MAKES TOUR

Gives Four Electric Organ Recitals in Far West—To Write Mass

Pietro Yon, organist and music-director of St. Patrick's Cathedral, recently returned from a ten-day trip to the Far-West where he gave four electric organ recitals. The first was in Spokane, following which the instrument was shipped to Missoula, Montana, for two recitals at the university. The final concert was in Kalispell where 2500 students listened to a program in the high school.

After the performance, Dean Kurti-

chanoff explained that many students who could not afford to buy tickets, had taken up a collection of twenty dollars among themselves which they begged him to accept in exchange for a supplementary ten-minute recital. Mr. Yon gladly accommodated them.

During the trip negotiations were entered into for a master-class in Montana next summer, as he will not make his customary visit to Italy this year. Father Missia of the cathedral in St. Paul has commissioned Mr. Yon to write a new mass for soli, chorus, organ and orchestra to be used in connection with the Eucharistic Congress which is to meet there in 1941.

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ALICE CHALIFOUX, *Harp*

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CONCERTS IN MANHATTAN

(Continued from page 22)

present season. Though comprehensibly enough, he seemed to be in a somewhat less exuberant mood than usual, his technical feats once more proved an exciting experience to his audience.

Prokofiev's virtuosic 'Suggestion diabolique' probably has never been taken at quite so fast a tempo as Mr. Rubinstein adopted, while the left hand octaves of the middle section of the A Flat Polonaise of Chopin certainly could never have been played at a more breathtaking speed or driven to a more imposing climax. A certain brittleness of tone detracted from the most richly sonorous effect possible for the chords of the main section, a reservation that is similarly applicable to the main parts of the Brahms Rhapsody.

To say that the variations of the Bach-Busoni Chaconne were negotiated with consummate skill and fluency is a redundancy; the theme itself, however, forfeited something of its inherent nobility and breadth to a less than perfectly poised rhythmic feeling. The pianist's reading of the 'Les adieux' sonata was stamped by the authority of mature musical intelligence and approach, if not by profoundly impressive conviction, while in the Brahms group it was the Intermezzo that was most completely communicative.

Mr. Rubinstein achieved his finest coordination of technical and interpretative elements in the Nocturne and the Barcarolle by Chopin. The Barcarolle, in particular, was played with a poetic sensitiveness and a release of the imagination that had been scarcely adumbrated before and that placed its performance in the category of truly creative playing. The pianist made the Shostakovich trifle duly amusing and expended loyal and affectionate effort upon the none too important Szymanowski ma-

zurkas dedicated to him.

The program had to be lengthened considerably to satisfy the demands of the highly enthusiastic audience. C.

Povla Frijs Returns in Recital

Povla Frijs, soprano. Celius Dougherty, accompanist. Town Hall, March 11, evening:

'Gioite al canto mio'.....Peri
'Daphne deine Rosenwangen'.....Mozart
'Erfenerlösung; 'Mein schöner Stern'
Schumann
Zigeunermelodien: 'Mein Lied ertönt';
'In dem weiten breiten Leinenkleider';
'Darf des Falken Schwingen'.....Dvorak
'Automne'.....Fauré
'Voici que le printemps'.....Debussy
'Le Cygne'.....Ravel
'Le Manoir de Rosemonde'.....Duparc
'La Chevelure'.....Debussy
'Chanson romanesque' (Don Quichotte à
Dulcinée).....Ravel
'Dans la forêt du charme et de l'enchantement'
.....Chausson
'L'Hermitage de Saint-Simon'
Castelnuovo-Tedesco
'Das Ständchen'.....Korngold
'Der heilige Joseph singt' ('Nun wandre
Maria').....Wolf
'The Pasture'.....Naginski
'Fido, Fido'.....Manuel Rosenthal
'Den första Kyssen'; 'Flickan Kommer'
Sibelius

When Povla Frijs appears on the stage for one of her annual recitals there is always a storm of applause which lasts several minutes, and this year a large audience outdid if anything the demonstration of last year. And small wonder, for Mme. Frijs proceeded once again to prove that she is one of the most brilliant and profound song interpreters of the day. It was not until she reached the Dvorak Gypsy Songs with their marvelous breadth of line and feeling of nature that she was in best estate. From that point onward the recital offered one enchantment after another.

Whether in the exquisite lyricism of



Evelyn Swarthout



Elsie Houston



Povla Frijs



Dorothy Gordon

Debussy's song of Spring or in the delicate irony of Ravel's 'Le Cygne', Mme. Frijs had mastered every inflection, every shade of emotion. Even where high tones taxed her voice, as they frequently did during the course of the recital, there was always the stirring vitality of tone quality and dramatic conception to carry a climax. And no one can spin out a tone more beautifully than she did in such songs as the Hugo Wolf 'Nun wandre, Maria' and Debussy's 'La Chevelure'. The singer seemed to have relived the experiences and emotions of each poem. Whether singing of the Spanish girl who was so pretty that the acolytes sang "Amour, Amour" instead of "Amen, Amen" when she came into the church, or of the charming, homely conversation of Charles Naginski's 'The Pasture', Mme. Frijs transported her listeners to the scene of every song. Few artists of our time can so completely hold an audience's attention and devotion. Celius Dougherty's accompaniments were worthy of Mme. Frijs's singing; one could scarcely hope to hear better ones. S.

Evelyn Swarthout Gives Recital for Scholarship Fund

Evelyn Swarthout, pianist. Town Hall, March 9, afternoon:

Toccata in C.....Bach-Busoni
Sonata in G Minor, Op. 22.....Schumann
Fifth Sonata.....Scriabin
Three Etudes.....Debussy
'Fantasia Baetica'.....Falla

Miss Swarthout, who made a successful local debut a season or two ago, gave this recital for the benefit of the Masters School Scholarship Fund. Her program was one which revealed as well as demanded musical intelligence and imagination. There is more music in the world for piano than for any other instrument, yet less than fifty per cent of the pianists who appear each season manage to arrange a program out of the ordinary in any particular. Fortunately, Miss Swarthout is one of the minority who do.

The style of Schumann's Sonata in G Minor, so utterly different from that of Scriabin's Fifth Sonata that one is startlingly reminded how loose a term the word is. One might say that just as all human beings have certain structural similarities, yet infinite variety, so do sonatas. It is good to see Debussy's etudes figuring oftener these days on recital programs. Miss Swarthout played those "pour les agréments", "pour les sonorités opposées", and "pour les accords". Falla's 'Fantasia Baetica' brought the recital to a close. She was cordially applauded throughout. V.

Elsie Houston Sings at League of Composers Concert

An artist of exceptional attainments, the soprano, Elsie Houston, made the third League of Composers concert at the Museum of Modern Art on the evening of March 10 really exciting. She sang songs of South American countries by Guarnieri, Ovalle, Williams, Verneuil, Gallet, Tavares, Villa Lobos; and her own voodoo 'E Oro Sol', performed in the light of two flickering candles, which has become famous among those who do not limit their musical experiences to concert halls. Some of the songs were banal in content; others were masterly and full of color and life; but all of them were sung and felt so vividly that the audience displayed an enthusiasm unusual at these concerts. Among the finest were the 'Sae Arue' of Guarnieri, in the style of a 'macumba' incantation, and several Brazilian folk songs, notably Villa Lobos's 'Song of the Wagon Man' with

strange, barbaric cries and a stirring vitality, Tavares's 'Oia O Sapo', in which the chattering and croaking of a frog is marvelously conveyed, and Gallet's 'Tayeras', a fascinating mixture of Catholic and voodoo traditions and atmosphere. Pablo Miquel accompanied the singer. Miss Houston is a brilliant singing actress with a profound understanding of the native feelings and traditions of South America, besides being an artist of high rank from the purely vocal standpoint. It is high time that she was heard more widely and by the music public at large. Her singing of Villa Lobos is a unique experience.

To begin the evening, William Primrose and Johanna Harris played Roy Harris's 'Soliloquy' and Dance for viola and piano, both of them compactly written, the first with considerable eloquence. The Galimir Quartet, Felix Galimir and Robert Konrad, violins; Lotte Hammerschlag, viola, and Fritz Magg, 'cellist, contributed distinguished performances of Roger Session's Quartet in E Minor and Bernard Wagenaar's Quartet No. 3, the latter in a first New York hearing. Mr. Session's Quartet made the impression of a mechanically well constructed but arid work. But the Wagenaar Quartet was filled with a warmth, color and imagination, and a thematic graciousness which were most welcome. May the League give us more concerts like this one—and more Elsie Houston! S.

Dorothy Gordon Entertains Young People at Town Hall

Dorothy Gordon, singer of folksongs, entertained a large audience of younger people at the Town Hall on the afternoon of March 16, singing a program of folksongs and commenting upon them in a pleasantly informative manner.

Her program included four American Indian songs, with which she began the afternoon; Scottish, Irish, English, Swiss, German, Italian, Czechoslovakian, Alsatian, Italian, Portuguese, Russian, Polish and Rumanian folksongs and American sectional songs. Miss Gordon prefaced her program with a printed note to the effect (Continued on page 35)

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CLEVELAND HEARS WOMEN'S SYMPHONY

Schandler Leads Fourth Concert
with Victoria Kerner as
Violin Soloist

CLEVELAND, March 20.—The fourth of the series of Opportunity Concerts sponsored by the recreation department of the city of Cleveland presented the Cleveland Women's Orchestra on March 13. Soloists were Victoria Kerner, sixteen-year-old violinist, who played two movements of the Bach Concerto, and Reta Biehle, pianist, in Mendelssohn's 'Capriccio Brillante'. Hyman Schandler, principal of the second violin section of the Cleveland Orchestra, is conductor of the Women's Orchestra. The program included the Prelude and Fugue in B Minor by Bach, arranged by Mr. Schandler; Suite No. 1, Gluck-Gevaert; 'Nocturne' from Mendelssohn's 'A Midsummer Night's Dream', and Tchaikovsky's Overture-Fantasia 'Romeo and Juliet'.

John Kirkpatrick in Recital

John Kirkpatrick, pianist, was presented in recital by the music department of Western Reserve University, on March 6. His program featured Charles E. Ives sonata 'Concord, Mass., 1840-60', and included Roger Sessions's Sonata; a fugue on Lowell Mason's hymn 'From Greenland's Icy Mountains', taken from Ives's Fourth Symphony and transcribed by Mr. Kirkpatrick; and 'The Union', by Gottschalk.

The Chamber Music Society closed its second season on March 12 with a program which included the Handel Sonata for oboe and violin, which was brilliantly played by Philip Kirchner, oboe; Ben Silverberg, violin, and Leon Machan, piano. Margaret Goldovsky, soprano, Alfred Zetzer, clarinet, and Boris Goldovsky, piano, were warmly applauded their performance of Schubert's 'Der Hirt auf dem Felsen'. Four duets by Brahms were sung by Mrs. Goldovsky and Marie Simmelink Kraft. Saint-Saëns's Septet for trumpet, string quartet, double bass, and piano, closed the program. The Septet was played by Louis Davidson, Homer Schmitt, Bernard Swenson, Jacques Posell and Leon Machan. The interestingly varied programs have attracted most responsive audiences. Boris Goldovsky and Arthur Loesser are chairmen of the music committee of the Chamber Music Society and Eleanor Wingate Todd, concert manager.

The Walden String Quartet made its annual appearance in the Friday evening concert series at the Cleveland Museum of Art, on March 8. The program listed the Ravel Quartet in F; Paul Creston's Quartet No. 1; and Quartet No. 2 in D Minor by Norman Lockwood. Members of the quartet are Homer Schmitt, first violin; Bernard Goodman, second violin; David Schwartz, viola, and Robert Swenson, cello.

Mrs. Brudno Presents Benefit

Mrs. Emil Brudno, concert manager, presented a program for the benefit of the Jewish National Fund in Music Hall on March 14. Erica Morini, violinist, appeared in the first half of the program, Jan Pearce, tenor, providing the second half.

Louis B. Seltzer, editor of the Cleveland Press, greeted over 900 guests at a banquet in Hotel Cleveland on March 11. Present were leaders in cultural and civic groups invited to be present at the inauguration of the Cleveland

Music Appreciation Program. Felix A. Grisette and Edward T. Ingle, of the National Committee for Music Appreciation, related the history of the plan of encouraging music appreciation through the distribution of fine recordings at a low cost. WILMA HUNING

WASHINGTON CHOIRS SING LENTEN MUSIC

Lawrence Tibbett, Bidu Sayao
and Igor Gorin and Eugenia
Buxton Appear in Recital

WASHINGTON, D. C., March 20.—The Washington A Cappella Choir of the First Congregational Church gave its annual Lenten concert on March 11 in Constitution Hall. Under Ruby Smith Stahl, the choir displayed remarkable skill, and gave its listeners a moving program appropriate to the pre-Easter season. In a concert that included a Bach chorale, a Brahms motet, and the Schubert setting for the Twenty-third Psalm, Mrs. Stahl included the composition of a fellow Washington choir master, Dean Shure. The work 'Red River in the Night' was dedicated to the choir, which gave it its first performance.

Another Lenten program gave Washington its first performance of Gabriel Fauré's 'Requiem'. This work was presented in the Covenant-First Presbyterian Church on March 10 by the chancel choir, directed by Theodore Schaefer. Soloists were: Ina Holtzschneider, Elizabeth Glass, William Haythe and Gordon Barner. Sylvia Meyer was assisting harpist.

Dorsey Events Attract Throngs

Lawrence Tibbett made his annual appearance in Constitution Hall on March 6, before an audience so large it occupied most of the stage. Mr. Tibbett's recital, as usual, was a generous one, and he responded to repeated demands for encores. Assisting artist and accompanist was Stewart Wille. Mrs. Dorothy Hodgkin Dorsey sponsored the event.

Another Dorsey presentation was the March 10 joint recital by Bidu Sayao and Igor Gorin. They pleased a large audience in Constitution Hall with solos and duets. Milne Charnley accompanied Miss Sayao, while Adolf Baller was pianist for Mr. Gorin.

Eugenia Buxton, the distinguished American pianist, gave a recital on March 12 in Rankin Chapel of Howard University. Her recital was the final attraction in the concert series offered this season by that University's school of music.

The Randolph-Macon Alumnae Association presented Lucile Barrow Turner in a recital of Negro Spirituals and interpretations on March 15 in the Willard Hotel ballroom.

The Friday Morning Music Club presented Helen Campbell Williams, pianist; Wilhelmina Spanhoofd Walter, soprano; and Joseph M. Florestano, baritone, on March 8 in Barker Hall. Tera Bartley Sells and Dorothy Radde Emery were accompanists. JAY WALZ

Michael Bartlett Is Re-engaged as Soloist by Havana Symphony

Michael Bartlett, tenor, recently returned from Havana after having appeared twice as soloist with the Havana Symphony, conducted by Massimo Freccia. Mr. Bartlett was engaged for the second appearance one week after his initial appearance last month.

BALLETS RETURN TO LOS ANGELES

Jooss and Graham Troupes Welcomed—San Carlo Opera
in Visit

LOS ANGELES, March 20.—Ballets and pianists have again held the boards. The Jooss Ballet, heard in previous seasons, returned for two programs under the Behymer management on March 4 and 5. The company attracted good-sized audiences with its programs of modern tendencies, among which 'The Big City' and 'A Ball in Old Vienna' were particularly enjoyable. Martha Graham brought her dancers to the Auditorium for a single concert on Feb. 29, again disclosing unusual gifts in projecting an idea through her chosen medium. 'American Document' remains an outstanding achievement, but satire and subtle sarcasm aroused interest in 'Every Soul Is a Circus'.

Of the pianists, chief interest was evidenced in the "jubilee" concert of Erwin Nyiregyhazi, Hungarian pianist, who astounded American audiences two decades ago by his technical prowess.

Young Pianists Appear

Two young pianists, Ana Winitsky and Natalie Rose, gave recitals in the Assistance League Playhouse, one on March 3 and the other on March 17. Both are students of Ignace Hilsberg, formerly associated with the Curtis Institute, and revealed excellent schooling. Miss Winitsky's technique is crisp and fluent and her talent is of uncommon calibre.

The San Carlo Opera Company ended its annual week's visit on March 16, performing nine operas in the course of its engagement in the Auditorium. The standard repertoire included 'Carmen', 'Lucia', 'Aida', 'Butterfly', 'Traviata', 'Faust', 'Cavalleria' and 'Pagliacci', 'Rigoletto' and 'Trovatore'. The voices of the principals and the singing of the ensembles were of excellent quality. Carlo Peroni was again conductor.

Alexis Tcherkassky, baritone, was presented to Hollywood in a concert sponsored by Mischa Auer, a life-long friend of the singer, in the Beverly Hills Hotel, on March 9. The singer balances in intensity and dramatic fervor that which he lacks in limpid tone quality. He had the assistance at the piano of Serge Malavsky. HAL D. CRAIN

DOROTHY MAYNOR WINS AWARD BY TOWN HALL

Negro Soprano Chosen as Winner of
Endowment Series by Unani-
mous Vote

By a unanimous vote, Dorothy Maynor, Negro soprano, has been selected as the winner for 1940 of the Town Hall Endowment Series Award by the Town Hall Music Committee, Walter W. Naumburg, chairman. The award is made each season to the artist under thirty years of age whom the New York music critics and the committee consider to have given the outstanding performance of the year in the Town Hall. The critics co-operate by suggesting candidates for the honor. Miss Maynor gave her New York debut recital in the hall on Nov. 19, 1939. She is the third recipient of the award.

The young soprano, who has been heard with the principal symphony or-

chestras in the East, as well as in recitals in various musical centres, sang the Town Hall Endowment Series on Feb. 28, replacing Georges Enesco, who is detained in Europe, and had already been engaged for an appearance in the same series for January, 1941, before the award was made.

PHILADELPHIA HAILS N.Y. PHILHARMONIC

Barbirolli Conducts Excerpts
from 'Götterdämmerung' with
Traubel as Soloist

PHILADELPHIA, March 20.—Appearing under auspices of the Philadelphia All Star Concert Series, Emma Feldman management, the New York Philharmonic-Symphony, with John Barbirolli conducting, was hailed by a virtually capacity audience at a concert in the Academy of Music on March 14. Helen Traubel, soprano, was soloist.

As was anticipated, the orchestra as a whole and in its respective divisions evidenced admirably those qualities of tone, ensemble, and integrated responsiveness which one associates with a major symphonic organization, and Mr. Barbirolli's conducting and the results achieved testified to his fine attainments in leadership and interpretation.

Transcription Pleases

The concert began with a satisfying performance of Mr. Barbirolli's tastefully arranged and transcribed suite of six movements from various works of Henry Purcell—the scoring, for strings, horns, flutes and English horn, proving effective and much more acceptable, artistically, than some of the luscious orchestral transcriptions of the same and other older composer's music which find representation on concert programs. Notable rhythmic precision and finesse in dynamics marked the reading of Mendelssohn's Scherzo in G Minor; Elgar's 'Enigma' Variations, which followed, were impressively elucidated.

The latter part of the program was devoted to music from Wagner's 'Götterdämmerung.' Listed were 'Siegfried's Rhine Journey,' the Funeral Music, and Brünnhilde's Immolation, with Mme. Traubel a magnificent interpreter of the vocal passages. Rich tonal resources and exceptional powers in dramatic expression were made manifest, and Mme. Traubel received one of the greatest ovations given an artist locally in recent years. Mr. Barbirolli and the orchestra were included in the tribute.

WILLIAM E. SMITH

La Trianita to Dance at Guild

The Spanish dancer, La Trianita will present twelve Spanish dances at the Guild Theatre on April 14. Her pianist at the recital is to be William Kulkman, young American, who will give special Spanish musical selections between dance groups. Jeronimo Villarino, Spanish guitarist, will also accompany La Trianita, and will play solo works. La Trianita is preparing a countrywide tour during the Spring, Summer and Autumn.

Roger Aubert Plays in Pasadena

PASADENA, CALIF., March 20.—Roger Aubert, young Swiss pianist, gave a recital at the Pasadena Playhouse on Feb. 25. The program started with Bach's Chromatic Fantasy and Fugue, followed by the Schumann G Minor Sonata. Two Legends by Liszt and works by Debussy, Ravel and Falla also were given.

STOKOWSKI RETURNS TO PHILADELPHIANS

Conducts 'Parsifal' Excerpts and Gliere Symphony with Philadelphia Orchestra

PHILADELPHIA, March 20.—Leopold Stokowski led the orchestra on March 15 and 16, seating the musicians in accordance with the plan he introduced at the concerts he conducted in the Fall. Dr. Stokowski's program was well designed to demonstrate the value of the seating arrangement in permitting striking and opulent effects in tone and sonority—effects which this conductor particularly delights in, and which invariably find enthusiastic favor with most persons in his audiences.

Prelude in E Flat Minor
Shostakovich-Stokowski
Third Symphony, 'Ilya Murometz'.....Gliere
'Good Friday' Music and Music from Act III of 'Parsifal'.....Wagner
'Russian Easter'.....Rimsky-Korsakoff

Dr. Stokowski conducted in his accustomed style and obtained splendid response from the orchestra in a series of magnificently sounding performances. The highlights were the 'Parsifal' music and the 'Russian Easter' overture. The Shostakovich prelude, taken from the set of twenty-four for piano, afforded interest in Dr. Stokowski's orchestral version, and Gliere's 'Ilya Murometz'—inspired by the exploits of a legendary hero of ancient Russia—was also an impressive achievement of the conductor

and instrumentalist. The third movement, 'Festival in the Palace of Prince Vladimir', offered the most gratifying musical material.

Caston Assumes Baton

Saul Caston, associate conductor and first trumpet of the organization, officiated on the podium at the Philadelphia Orchestra's concerts on March 8 and 9 in the Academy of Music. The program listed:

Overture, 'Roman Carnival'.....Berlioz
'Pavane'.....Fauré
(First Time at These Concerts)
'Rapsodie Espagnole'.....Ravel
Symphony No. 4 in F Minor.....Tchaikovsky

As on previous occasions when he has conducted here, Mr. Caston exhibited substantial qualifications for his task and elicited the hearty applause of both audiences. He secured fine co-operation from his colleagues in effective readings. The program was well chosen to reveal with especial brilliance the powers of the orchestra as a whole and the solo skill of its first-desk players. These were notably disclosed in the publication of Ravel's colorful and richly fabricated score.

The Berlioz Overture and Tchaikovsky's F Minor symphony had their usual success, and the Fauré 'Pavane' proved a composition of high excellence. An admirable interpretation revealed the beauties of the music and William M. Kincaid, the orchestra's first flutist, was called on to share in the applause which greeted the performance.

WILLIAM E. SMITH

HISTORICAL CONCERT AT CURTIS INSTITUTE

Sixth in Series Brings American Compositions—Philadelphia Conservatory Active

PHILADELPHIA, March 20. — An American program featured the sixth concert in this season's Historical Series of Solo and Chamber Music, given in Casimir Hall of the Curtis Institute on March 15. Instrumental and vocal works were listed, the program also offering some chamber music. Jeanne Behrend, pianist, played an Adagio from a Sonata in E by Alexander Reinagle (1756-1809); 'The Battle of Trenton' by James Hewitt (1770-1827), and pieces by Louis Moreau Gottschalk and Edward MacDowell. A vocal sextet sang several numbers by William Billings (1746-1800) and there were vocal solos representative of John Antes (1740-1811), Jeremiah Dencke (1725-1795), Francis Hopkinson (1737-1791). The vocal works also brought groups of Kentucky mountain songs and Negro Spirituals. Chamber music included a String Quintet in D by Johann Friedrich Peter (1746-1813) and two movements from Arthur Foote's Trio in C Minor, for violin, 'cello and piano.

Kurzweil Trio Plays

The Kurzweil Trio, Fritz Kurzweil, piano, Julius Shulman, violin, and Harry Gorodetzer, 'cello, assisted by Don Oscar Becque and Elizabeth Friedman, dancers, gave the second in a series of five programs in the Philadelphia Art Alliance on March 7 with Walter Stein as commentator. Composers represented were Haydn, Mozart, and Beethoven.

The Philadelphia Conservatory of Music presented the first in a series of three faculty concerts in the Ethical Society Auditorium on March 4. A feature was Brahms's Trio in B, Op. 8, admirably performed by Boris Koutzen, violinist; Elsa Hilger, 'cellist, and Katherine Lippincott, pianist. Haydn's Concerto in C engaged Mr. Koutzen in the solo part, with Inez Koutzen at the piano; Vincent Persichetti appeared as exponent of his own Piano Sonata No. 2, in D Minor, and Marjorie Tyre, harpist, scored by her expertness in items by Handel-Salzedo, Loeillet-Grandjany, and her own arrangement of Brahms's Hungarian Dance No. 3.

Choral Concerts Plentiful

The University of Pennsylvania choral groups with Harl McDonald, Robert H. Elmore, and Robert Godsall sharing conductorial honors, gave an enjoyable concert in the university's Irvine Auditorium on March 6. Dr. McDonald led the University Choral Society of 175 singers in his own 'Songs of Conquest' and in music by Bach, including excerpts from the cantata 'Christ lag in Todesbanden,' and Sibelius. He also directed the A Cappella Choir in groups of Madrigals and Spirituals. The Women's Glee Club, with Mr. Elmore conducting, was heard in works by Schubert, Brahms, Mozart, and McDonald, and the Men's Glee Club, directed by Mr. Godsall offered compositions of Haydn, Forsythe, and others.

A 'Mass of Saint Nicholas' by Richard Purvis was given in the Second Presbyterian Church on March 10 with the composer conducting. Organist and choir-master of Saint James's P. E. Church, Mr. Purvis is a graduate of the Curtis Institute of Music. The solo



TO SING AT TEATRO COLON

Irene Jessner, Soprano of the Metropolitan Opera, who after the close of the New York Season will appear with the Metropolitan Opera on tour during April, has been engaged to sing at the Teatro Colon in Buenos Aires for its Three-and-a-Half Months Opera Season. She will be heard in German and Italian roles.

parts were sung by Barbara Thorne, soprano; Katherine Merle, contralto; George Lapham, tenor; and Robert Gay, baritone.

A Matinee Musical Club concert in the Bellevue-Stratford ballroom on March 5 engaged several soloists from the club's student musician group and a chorus and orchestra made up of singers and instrumentalists from the participating groups in the All Philadelphia Senior High School Music Festival.

A Duo Music Club program in the Hotel Walton on March 14 enlisted Wilmer G. Williams, tenor; Nina Prettyman Howell, violinist; Stanford Cutler, clarinetist, and Jean P. Howell, pianist.

Argentinita and Her Spanish Ensemble of dancers and musicians, under auspices of the Philadelphia Forum in the Academy of Music on March 13, afforded an evening of delectable entertainment before a large and responsive audience.

WILLIAM E. SMITH

Lawrence to Sing 'Girl of Golden West' in San Francisco

Majorie Lawrence, soprano of the Metropolitan Opera, will sing the leading role opposite Lawrence Tibbett in Puccini's 'Girl of the Golden West' with the San Francisco Opera Company next fall. The opera will be sung in English.

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New York Concerts

(Continued from page 32)

that she would take her hearers upon "a journey around the world in America" and ending with the hope that her audience would feel as she did, "very happy to live in a country made up of so many interesting peoples, and glad that our ancestors brought their songs from all parts of the world for us to hear." Adele Buchman was at the piano for Miss Gordon. A.

Stravinsky's 'Dumbarton Oaks' Given First New York Hearing

Igor Stravinsky, composer and pianist. Assisting artists: Adele Marcus, pianist, and twenty-one members of the Boston Symphony Orchestra. Town Hall, Mar. 14, afternoon:

Ocet for Wind Instruments (1922)
'Dumbarton Oaks' Concerto in E Flat, for wind and string instruments (1937-28)
Concerto for Two Pianos Without Orchestra (1935)
Music from 'Histoire due soldat', for string and wind instruments and percussion (1917):
'The Soldier's March', 'Violin of the Soldier', Pastoral, 'Royal March', A Little Concerto, Three Dances—Tango, Valse and Ragtime, 'The Devil's Dance', Chorale, 'Triumphant Dance of the Devil'

This all-Stravinsky program, given by the composer and his associates for the benefit of French musicians in distress, contained one novelty for the local public, the 'Dumbarton Oaks' Concerto, so named because it was first played on May 8, 1938, at 'Dumbarton Oaks', the estate in Washington of Mr. and Mrs. Robert Woods Bliss, to whom it was dedicated on their thirtieth wedding anniversary. It has since been given in Paris and London and, on March 6th of this year, in Boston.

Scored for flute, clarinet, bassoon, two horns, three violins, three violas, two cellos and two double-basses, it is in three movements, designated respectively as Tempo giusto, Allegretto and Con moto. On a first hearing it created the impression of being one of the most arid of musical ideas of all Stravinsky's products, while held together and kept functioning by the rhythmic drive of the composer's technical ingenuities. Its best moments came towards the end of the first movement, in the course of the Allegretto, and in the passage of alternation of wind and string instruments in the closing movement. By and large, however, like the octet for wind instruments, it seemed to be strictly machine-made music. The opening section of the octet, it is true, was idealized by the distinguished flute playing of Mr. Laurent.

The concerto for two pianos, which is not entirely new to New York, was played with great vitality and élan by the composer and Miss Marcus. After the previous ministrations the surprising Puccinian echo at the beginning of the nocturne fell gratefully upon the ear, which otherwise had to adjust itself to an insistently percussive treatment of the instruments, as prescribed by the music. The third movement's four short variations on the two themes of the prelude following in the closing movement seemed to have the most substantial musical ideas of all, while the fugue of the final section quickly developed into a veritable apotheosis of martellato playing. The two performers were recalled repeatedly.

It was the sequence of picturesque tonal

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Igor Stravinsky



Adele Marcus

incidents from 'Histoire du soldat' that first reminded the audience of the vivid imagination that once inspired Stravinsky. Each of the nine short sketches of this suite of crackling and pungently seasoned music, recalling, if ever so faintly, the earlier 'Petrushka', emerged as a vital projection of an intriguing musical whimsy. The work was played with superlative skill, with Richard Burgin authoritatively bearing the brunt of the responsibility with his violin, against a background of double-bass, clarinet, bassoon, trumpet, trombone and percussion. In addition to his other roles, the composer acted as the conductor of the afternoon. C.

Flagstad Gives Program of Scandinavian Songs

Kirsten Flagstad, soprano; Edwin McArthur, accompanist. Town Hall Endowment Series. Town Hall, March 13, evening:

'Haugtussa' Suite. 'It Sings'; 'Young Maiden'; 'Blueberry Field'; 'Tryst'; 'Ecstasy'; 'Dance of the Goatlings'; 'Day of Ache'; 'The Brook' Grieg
'White Lilacs' Alnaes
'Snow' Sigurd Lie
'If You Knew the Way'; 'In the Forest' Kjerulf

'Storms' Borgstrom
'Once I Thought' Harald Lie
'I Will Lift Mine Eyes' Psalm 121 Hurum
'Autumn' Olsen
'The Fjord Hillside' Johansen
'Vision Fugitive' Fridtjof Backer-Grøndahl
'The Light from You'; 'Courage' Sinding

A crowded house with several hundred on the stage greeted Mme. Flagstad as was fitting both for her eminence as a singer and as an artist of high popularity. In excellent voice, her singing was a pure delight throughout the evening. The Grieg suite which had what was, conjecturally, its first complete performance here, was delivered with a simplicity and charm that were without peer, not to mention some of the loveliest vocal sounds ever heard in the hall. Not all of the remainder of the program measured up to the Grieg and towards the end, one felt a slight monotony in the character of the songs and general lack of vocal climax, though there was no diminution of artistry or beautiful vocal production. Many extras were added and several of the songs repeated. Mr. McArthur played accompaniments of unusual excellence throughout the recital. H.

Fritz Kreisler Gives Second Recital of Season

Fritz Kreisler, violinist. Carl Lamson, accompanist. Carnegie Hall, March 12, evening:

Concerto in A Minor, No. 1 Bach
Concerto in D Minor, No. 4 Vieuxtemps
Rondo Brilliant in B Minor, Op. 70 Schubert
Variations on a theme by Corelli Tartini-Kreisler
Preghiera (arr. from the second movement of the Piano Concerto No. 2) Rachmaninoff-Kreisler
Malaguena Albeniz-Kreisler
Habanera Ravel-Kreisler
Jota Falla-Kochanski

There is little that can be said about Mr. Kreisler which has not been said many times before. He returned to give his second and final concert of the season; found a capacity audience eager to hear him, and played with surpassing beauty of tone and mastery of style. If anything, he played with more richness and élan than usual, once he had gotten into stride, and in the Variations on a theme of Corelli, the Albeniz Malaguena and especially in the Ravel Habanera he produced tones from the instrument which created a sort of hushed amazement in the house. Each time that one hears Mr. Kreisler, one feels

LA MERI ILLUSTRATES DANCE FORMS OF INDIA

Dancer Lectures at New York Junior League Under Auspices of Museum of Costume Art

An evening of absorbing interest was provided at the New York Junior League on March 6 by La Meri, who gave a lecture recital on the principal forms of Indian dancing, with copious illustrations of basic technical details, under the auspices of the Museum of Costume Art. Miss La Meri was assisted by Guido Carreras and others, in non-dancing capacities. She began her lecture by putting on several different types of saris and telling her audience something about Indian dress of the past and present. She also pointed out that racial environment has always affected costume and dance, offering some convincing illustrations.

Miss La Meri then turned to the principal object of the evening, and began with an historical summary of the development of the Natya and a description of its book of rules, the Natyasastra. Of especial interest were her illustrations of the hastas, the gesture language of the Indian dance. She also illustrated the nine rasas, or moods, and explained their relations to the dance. By building up a composite picture of the traditional technique, costume and musical accompaniment of the Indian dance Miss La Meri succeeded in conveying a very vivid conception of it to her audience. Dances of both north and south India were offered and she concluded the recital with two examples of the new dance of India,



La Meri

one of them, 'Lasyanatana', of especial charm and grace.

No one who heard this lecture could have failed to come away with new insight into the art of such masters as Uday Shankar and a quickened interest in Indian dancing. The fact that the dance of India is a religious art should not seem as strange to American observers as it would have been before the birth of our own dance. In spreading sound knowledge of the dance of other countries, Miss La Meri is also serving that of her own. She was enthusiastically applauded by a capacity audience. S.

anew a sense of gratitude for an artistry so ripe and a tonal palette so fabulously subtle and sensitive.

Though he was not fully in the vein, Mr. Kreisler played the Bach Concerto with the fullness of detail and vitality of attack which this music needs almost more than that of any other composer. Where other

violinists find merely an arpeggio or a mechanical turn of phrase, Mr. Kreisler finds a melodic passage of great significance. And by the time he reached the Vieuxtemps Concerto in D Minor he was in the mood for playing of a sort which one is lucky to hear two or three times in (Continued on page 39)

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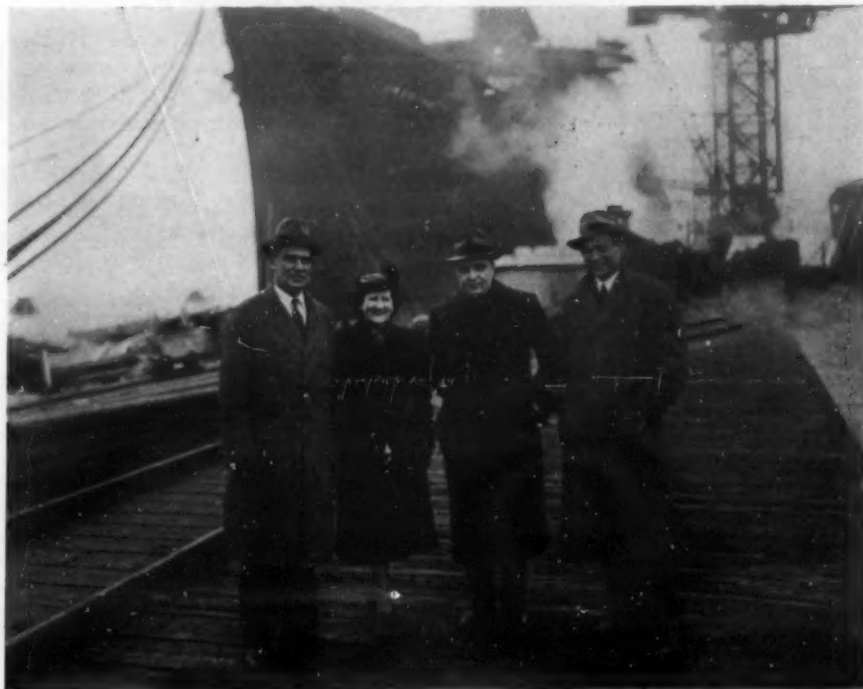
Illinois Symphony, Civic Orchestra, Little Symphony and Other Groups Heard

CHICAGO, March 20.—A wealth of new music was offered by Izler Solomon and the Illinois Symphony on March 4 at the Great Northern Theatre. 'The Southern Symphony' by Radie Britain received its world premiere at this concert and 'Asturias' by Leide-Tedesco, its first Chicago performance. Clara Siegel, pianist, appeared with the orchestra in the first Chicago hearing of Poulenc's Concert Champetre in D Minor.

Miss Britain's symphony drew its inspiration from Southern and Southwestern folk tunes which she has skillfully woven together with admirable dexterity and sound workmanship. The result was a pleasing musical picture of skillful inventiveness and active imagination. Leide-Tedesco's 'Asturias', based on Spanish themes, had requisite warmth and color.

In the Poulenc Concert Champetre, Miss Siegel displayed a facile tone, sensitive feeling and the ability to convey her intentions clearly. The work proved to be brightly polished and sophisticated; it was given excellent treatment by both soloist and orchestra. Debussy's 'Six Epigraphes Antiques' (orchestrated by Ernest Ansermet) had been given at Ravinia when Mr. Ansermet, himself, conducted it in 1937. Mr. Solomon ably established the mood of each of these short pieces. The program began with a colorful interpretation of Massenet's overture, 'Phédre'.

Iso Briselli, young Russian-American



Hastings

MUSICAL REPRESENTATIVES VIEW THE 'AMERICA'

At Newport News, Va., Where, Looming in the Background, the Newest and Largest American Trans-Atlantic Passenger Steamer, the 'America', Is Being Built, Are (Left to Right) Captain Roger Williams, Vice-President of the Shipyard and also Vice-President of the Newport News Community Concert Association; Mrs. L. C. Branch, President of the Association; Robert Casadesu, Pianist; and Eastman Boomer, Community Concert Service Representative. The Liner Is Being Built for the United States Lines by the Newport News Shipbuilding and Dry Dock Company

violinist, made his Chicago debut in the third concert of this season given by the Civic Orchestra in Orchestra Hall on March 3. Mr. Briselli played the Bruch G Minor Concerto, revealing consistent musicianship, intelligence and good taste. His work was impressive for soundness, rather than virtuoso display, although technical difficulties apparently were not an obstacle. Musical

content seemed to concern him more than mere display.

Hans Lange conducted in masterly fashion the Civic Orchestra, introducing Otto Luening's 'Prelude on a Hymn Tune by William Billings', and including Brahms's First Symphony and Debussy's 'The Afternoon of a Faun'. The Civic Orchestra reflected the excellent training by Dr. Stock and Mr. Lange in the Brahms Symphony.

The Hans Lange Little Symphony and the Philharmonic String Quartet appeared in the crystal ballroom of the Blackstone Hotel on March 5 in the first of three Spring concerts to be given by them. Included was the first performance of Helfer's Prelude to 'A Midsummer Night's Dream', and the first Chicago performance of Nordoff's Suite for chamber orchestra with piano. Mr. Helfer's prelude was well constructed, with no attempt to hold back any melodic beauty and the result was altogether pleasing. The composer, who was in the audience, received warm appreciation for his work. The Nordoff suite, festooned with unusual harmonic and rhythmic embellishments, sparkled with wit and humor.

The Philharmonic quartet gave a charming account of the Boccherini String Quartet, No. 6. The concert began with Handel's Concerto Grosso in G Minor for oboe and strings. Giacomo Rimini and Virginia Haskins repeated their performances in Pergolesi's 'La Serva Padrona', when the Saldenberg Symphonietta gave four evenings from Wednesday through Saturday, at the Goodman Theatre of the same program presented on Feb. 18, including the interesting dance interpretations of Eleanor Block, Ana Kurgans, Pearl Lack and Leyah Lucatsky.

Ralph Cicane gave the third music appreciation concerts on March 9, with the American Concert Orchestra at WPA music project headquarters. Mr. Cicane spoke briefly on the life of Beethoven, the orchestra playing Beethoven's compositions. Perry O'Neil, pianist, was heard in the Piano Concerto No. 1, in C, with the orchestra.

CHARLES QUINT

MUSIC WEEK VOTERS SELECT KEYNOTE

Tremaine Finds Majority Favors Repeated Emphasis on Local Group Activities

In response to a nationwide vote, the keynote for National Music Week, which will take place this year from May 5 through May 11, will again be "Support Local Group Activities." C. M. Tremaine, secretary of the National Music Week Committee, recently announced that thousands of local chairmen and workers throughout the country had voted through the mail, and that eighty-eight per cent of all votes cast favored the continuance of last year's slogan for 1940.

Mr. Tremaine cited the letter of approval from President Roosevelt, the proclamations and press statements of forty-five governors and 200 mayors in 1939, and over 300 editorials as indications of the amazingly rapid growth of public interest in National Music Week observances, which are entirely voluntary in nature and an expression of local interest in the furtherance of music. Sigmund Spaeth, chairman of the National Committee for American Music, recently stated that his committee would take an active part in National Music Week, which has as a permanent keynote the slogan "Promote American Music." Over 2000 communities this year will participate in observances through civic, church, school and group activities of all sorts. Mr. Tremaine has prepared scrap-books containing the presidents' letters, governors' proclamations, editorials, news articles and other material, which have been shown at the New York World's Fair, at various music conventions and also at the Radio City headquarters of the committee.

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LAWRENCE IS HEARD UNDER HANS KINDLER

National Symphony and Ballet Russe Join Forces—Young Singer Heard as Soloist

WASHINGTON, D. C., March 20.—Marjorie Lawrence, Metropolitan Opera soprano, made her second appearance with the National Symphony in a stirring concert on March 6 in Constitution Hall. Miss Lawrence sang two selections with the orchestra, both of them arias written as operatic portrayals of Salome. The first aria was 'Il Est doux, il est bon', from Massenet's 'Herodiade', and the second, the Finale of 'Salome' by Richard Strauss. For the orchestral part of the program, Dr. Kindler conducted Beethoven's 'Leonore' Overture No. 3, Manfredini's Sinfonia No. 10, Saint-Saëns's 'Le Rouet d'Omphale', and 'Salome's Dance' from the Strauss opera.

A fourteen-year-old singing prodigy, Phyllis Schwartz of Washington public schools, thrilled 3,000 young listeners at the National Symphony's final students' concert of the season on March 16 in Constitution Hall. She sang Mozart's 'Alleluja', and Stephen Foster's 'Jeanie with the Light Brown Hair'. Dr. Kindler paid Finland a dramatic tribute in the presentation of the famous tone poem by Sibelius, and then conducted several other selections for the enthusiastic youngsters.

New Dances Seen

For the fourth consecutive season the Ballet Russe de Monte Carlo gave two joint performances with the National Symphony on March 12 and 13 in Constitution Hall.

For its Washington appearances this year, the Ballet Russe presented seven ballets—two of them new to its repertory, and three others new to Washington. On March 12 it gave 'Les Sylphides', 'Rouge et Noire' (new), and 'Gaité Parisienne'. On the next night the ballets were 'Carnaval', 'La Boutique Fantastique', and 'The Bluebird', danced for the first time with the National Symphony, and 'Capriccio Espagnol' (new). All of the new ballets were enthusiastically received, and the audiences were also enthusiastic in their welcomes to Leonide Massine, artistic director and premier danseur, and the ballerinas Alexandra Danilova, Alicia Markova and Mia Slavenska, each contributing brilliantly to the programs.

Efrem Kurtz, who made two very successful guest appearances with the National Symphony last Summer, directed most of the ballets. His assistant conductor was Franz Allers. Dr. Hans Kindler, the National Symphony's conductor, led the 'Capriccio Espagnol'.

JAY WALZ

Lily Pons Starts on Extensive Spring Tour

Lily Pons opened her spring tour in Bridgeport, Conn., on March 14, bringing to a close the season of the Wednesday Afternoon Musical Club. Included in Mme. Pons's Spring engagements will be appearances with leading orches-

tras in programs to be conducted by André Kostelanetz. They will make joint appearances with the Cleveland, Minneapolis, Denver and Chicago orchestras. Mme. Pons will give recitals in Battle Creek, Asheville, Columbia, S. C., Shreveport, Fort Worth, Pittsburgh and Toledo, and will appear in the Ann Arbor Festival on May 10.

ERNO BALOGH IS SOLOIST WITH SCRANTON PLAYERS

Plays Tchaikovsky Work with Philharmonic Under Sebastian—Olin Downes Is Guest Commentator

SCRANTON, PA., March 18.—The Scranton Philharmonic, under the direction of George Sebastian, gave a concert in commemoration of the centenary of Tchaikovsky's birth, on March 4. The program included the 'Pathétique' Symphony, the Overture-Fantasia, 'Romeo and Juliet', and the Concerto in B Flat Minor, with Erno Balogh as soloist. The conductor, soloist, and



Erno Balogh

orchestra achieved outstanding performances. A welcome guest was Olin Downes, music critic of the New York Times, who expressed gratification at the work of Mr. Sebastian and the orchestra and gave a lucid analysis of program music. His talk was received with much enthusiasm.

On March 14, Richard Crooks, tenor, sang to a capacity audience of 200 at the Masonic Temple under the auspices of the Community Concerts Association. The tenor offered works by Gluck, Respighi, Handel, Carissimi, Brahms, Hugo Wolf, and an aria from 'Lohengrin'. English songs and half-a-dozen encores were also enjoyable. Frederick Schauwecker accompanied. The Community Concerts Association has concluded its subscription campaign for next season with all seats sold and a waiting list of 400. D. E. JONES

SYMPHONY SEASON CLOSES IN DETROIT

Franco Ghione Conducts Last Two Concerts in Masonic Auditorium Series

DETROIT, March 20.—The Detroit Symphony closed its 1939-40 season with a pair of concerts in Masonic Auditorium on March 7 and 8, with Franco Ghione conducting. Neither concert, in contrast with the foregoing portion of the season, employed a guest artist.

Beethoven's 'Eroica' Symphony headlined the evening's offerings, and set the pace in excellence by the beauty of its performance. Three other works were on the program: Dvorak's 'Carnival' Overture; the Liszt symphonic poem 'Orpheus', and Ravel's second 'Daphnis and Chloé' Suite. J. D. C.

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STOCK INAUGURATES NEW CONCERT SERIES

Martinelli Soloist in First of Three Concerts Presenting Operatic Artists

CHICAGO, March 20.—Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, believing that the Chicago musical public would welcome an opportunity to hear well-known concert and operatic singers in a program with orchestral accompaniment throughout, inaugurated the first of three such concerts with Mr. Martinelli as the first attraction.

The rich, warm tenor voice of Mr. Martinelli was heard to excellent advantage against the splendid orchestral support given by Dr. Stock and both singer and conductor seemed hugely to enjoy the combination. Listed were three arias from operas with which Mr. Martinelli has been closely associated, 'Andrea Chenier', 'Pagliacci' and 'Carmen'. To these were added other favorite tenor arias, in all of which his voice was resplendent. Any singer would be stimulated having the Chicago Symphony with Mr. Stock conducting, for accompaniment and in Mr. Martinelli's case it could be said that his voice has seldom been heard to better advantage.

CHARLES QUINT

CHICAGO ENSEMBLES AID MUSIC CALENDAR

Solomon Leads Illinois Symph- ony—Dasch Conducts Busi- ness Men's Group

CHICAGO, March 20.—The Illinois Symphony, Izler Solomon, conductor, gave the first Chicago performance of Prokofiev's Concerto for Violin and Orchestra No. 2, with William Levitt, soloist. The concerto, built along sound musical lines, will undoubtedly easily win a place in the front-rank of violin concertos. It was an inspiring work and was conducted as such by Mr. Solomon. Mr. Levitt played with colorful tone and fine distinction. The program began with Suite from 'Dardanus' by Rameau, the Tchaikovsky Symphony No. 6 in B Minor occupying the second half of the concert.

Farr Plays MacDowell

The Chicago Business Men's Orchestra, George Dasch, conductor, gave a concert in Orchestra Hall on Sunday afternoon with Margaret Farr, pianist, as soloist. She gave an excellent account of herself in MacDowell's Concerto in A Minor and the orchestra showed to good advantage in Beethoven's sixth symphony.

The Saldenberg Symphonietta combined opera, dance and orchestra forces for its final concert of the season at the Goodman Theatre on Sunday evening. The opera, Pergolesi's 'La Serva Padrona', was interpreted by Virginia Haskins, soprano; Giacomo Rimini, baritone; and Giuseppe Silvera, as Vespone. Eleanor Block, Anna Kurgans, Pearl Lack and Leyah Lucatsky worked out their own individual ideas of the dance to music by Warlock, Ravel and Griffes.

The Illinois Symphony, Izler Solomon conducting, returned to the Studebaker Theatre with Jenska Siebos, principal 'cellist, as soloist. An interesting

item on the program was the first performance of a Sinfonietta by Philip Warner, a young Chicagoan. The four short movements of the work seemed well-thought out and were interestingly scored.

Miss Siebos played the First 'Cello Concerto of Saint-Saëns with fine musicianship and was accorded a hearty reception at its finish. Mr. Solomon gave an effective reading of the Reger Variations and Fugue on a theme by Mozart and finished with a scintillating interpretation of Rimsky-Korsakoff's Capriccio Espagnol.

CHARLES QUINT

PHILADELPHIA HEARS STRAUSS AND PUCCINI

LaScala Group Offers 'Tosca'— Philadelphia Ensemble Pro- duces 'Fledermaus'

Philadelphia, March 20.—With Angelo Canarutto conducting, the Philadelphia LaScala Opera Company presented Puccini's 'Tosca' before a heartily appreciative audience in the Academy of Music on March 7.

Julia Peters in the title role, pleased in voice and action, particularly in the second act, and Laddis Kiepora scored as Cavaradossi—the occasion marking his local debut. Disclosing a vocalism which afforded much to commend, Mr. Kiepora also manifested a strong flair for showmanship, this at times assuming a prominence not quite in keeping with the dramatic unity of the opera. The audience vociferously applauded 'E lucevan le stelle', Mr. Kiepora obliging with a repetition, after coming out of character to acknowledge the demonstration.

Highly effective as Scarpia was George Czaplicki, his portrayal in the second act being especially excellent. Pompilio Malatesta contributed a nice bit as the Sacristan, and others in the cast included John Lawler, Costante Sorvino, Theodore Bayer, Theodore Czerwinski, and Irene Jacoby.

'Die Fledermaus' Led by Levin

Johann Strauss's melodious 'Die Fledermaus' engaged the Philadelphia Opera Company in the Academy of Music on March 11 and 12 with Sylvan Levin conducting, the performance on the former date being presented for the Philadelphia Forum. Given in English—the translation being credited to Vernon Hammond, a member of the organization's musical staff—the production made up in spirit and enthusiasm what it lacked in finesse, subtlety, and polish. For the most part the comic aspects were exaggerated, much of the action savoring entirely too much of farce and burlesque. However, the audiences—that for March 12 being capacity—appeared to enjoy the show and rewarded the participants with enthusiastic applause.

The cast comprised: Edward Nyborg, von Eisenstein; Selma Amansky, Rosalinde von Eisenstein; Frances Greer, Adele; Donald Coker, Alfred; Anne Simon, Prince Orlofsky; Leonard Treash, Franke the Warden; Robert Gay, Dr. Falke. Others were: Howard Vonderburg, Mackey Swan, Evelyn Martz, Josephine Perdakis, Hallie Nowland, Rose Nadel, Brenda Lewis, Kathleen Owsley, Paul Desire, Albert Given, Edward Smith, Nancy Fishburn. Strauss's 'Emperor' waltz was used for the ballet in the second act, danced by the Mary Binney Montgomery Ballet with Miss Montgomery as soloist.

Mr. Levin conducted excellently, and

generally considered, the musical side of the performance afforded much that was agreeable. The various solos and ensembles were pleasingly sung and the orchestral accompaniments well played, these compensating for the less admirable parts of the production.

WILLIAM E. SMITH

APOLLO MUSIC CLUB SINGS IN CHICAGO

Nelson Conducts Group in B Minor Mass by Bach—Jan Kiepora Aids Benefit

CHICAGO, March 20.—The Apollo Musical Club, Edgar Nelson, conducting, gave the Bach B Minor Mass on March 11, in Orchestra Hall, members of the Chicago Symphony supplying the accompaniment, with Robert Birch, organist, and Lester Groom, pianist, assisting.

Esther Hart, soprano; Lilian Knowles, contralto; Robert Betts, tenor, and John Macdonald, bass, were the assisting artists. The Apollo Club seemed richly rewarded for the work done in preparation for this Mass. Mr. Nelson kept all forces well in hand, the chorus singing with inspiration and achieving sonorous climaxes at times.

Nothing but praise was due the soloists chosen for this occasion; Miss Hart again proving what an excellent oratorio singer she is, Miss Knowles delighting with the rich, velvet quality of her contralto, and the smooth sustained singing of Mr. Betts and the beautiful bass and expert work of Mr. Macdonald adding much to the occasion.

The Northwestern university A Cappella Choir sang in Thorne Hall March 12, making its first concert appearance in Chicago under its new director, George Howerton. Excerpts from Bach's motet, 'Jesu, Priceless Treasure', Robin Milford's five 'Songs of Escape' and several shorter pieces were given, in all of which the choir showed that Mr. Howerton knows how to extract desired results in color, rhythm and feeling from his singers. Maria Noelte, colorature soprano, was the soloist, her voice being of lovely, delicate texture, with excellent carrying quality. One of the most interesting numbers she sang was 'Vocalise', composed by her husband, Dr. Albert Noelte.

Martha Graham and Group Dance

Martha Graham and her dance group gave a recital at the Civic Theater on March 10, introducing 'Every Soul is a Circus', a creation filled with pungent humor. At the same hour, Coe Pettit, pianist, was heard in Kimball Hall in numerous works by Bach-Busoni, Brahms, Schumann, Chopin, Debussy, Ravel, Wagner-Tausig and Paganini-Liszt.

Jan Kiepora, Polish tenor, contributed his services in a benefit concert arranged by the Jewish Labor Committee of Chicago to raise funds for the relief of victims of war, especially Polish refugees. The very evident sympathy felt by Mr. Kiepora for the helpless war victims, added poignancy to his singing. Eugenie Fichtenova, violinist, was the assisting artist, playing with expressive feeling and fine understanding. The Workmen's Circle chorus, Paul Held, director, gave a well-disciplined account of itself in a variety of choral works.

Karloa Zagorska soprano, and Harriet Curtis Flower, 'cellist, gave a joint recital on March 4, at the Civic Theatre. Mme. Zagorska, of Polish birth, now

residing in Chicago, impressed with her authoritative command, technique and unusual interpretative ability. Mrs. Flower played with excellent tone and well-schooled musical insight.

The Lawrence College Choir of Appleton, Wis., Carl J. Waterman, director, of seventy voices, men and women, appeared at the Goodman Theatre on March 2 in a program drawn from music of the sixteenth, seventeenth and early eighteenth centuries, and a good representation of contemporary composers of the Russian, English, French and American schools. The chorus displayed warm, fresh tone, to which was added all necessary vitality and color. Accurate pitch was maintained at all times.

CHARLES QUINT

TUTHILL LEADS CONCERT BY MEMPHIS SYMPHONY

Orchestra's Third Program Lists Works by Brahms, Saint-Saëns, Strauss and George Chadwick

MEMPHIS, TENN., March 20.—The Memphis Symphony gave the third of its concerts of its second season at the Orpheum Theatre in Memphis on March 5. Under Burnet C. Tuthill it presented the Fourth Symphony of Brahms, 'The Carnival of the Animals' by Saint-Saëns, 'Artist's Life' Waltz of Strauss, and George W. Chadwick's overture 'Rip van Winkle'.

The performance of the Brahms symphony was a highly creditable one, particularly the final movement, which received an unusually effective reading under Mr. Tuthill's direction. The orchestra has improved steadily since its beginning, and on this occasion made manifest a more definite musicianship than ever before. The attack was cleaner and the tone quality much improved, particularly in the woodwind section.

Assisting pianists in the 'Carnival of Animals' were Louis Leroy and Mrs. Benjamin Waller, Jr. The fourth and last concert of this season will be given on May 7 with Joseph Knitzer as soloist in the Beethoven Violin Concerto.

J. C.

TRENTON FORCES HEARD

Sabatini Conducts Orchestra with Flor- ence Kirk as Soloist

TRENTON, N. J., March 20.—Continuing its current series, the Trenton Symphony, conducted by Guglielmo Sabatini, offered a pleasing program at a concert in Stacy Park Memorial Hall on Feb. 20. Featured as soloist was Florence Kirk, soprano, who sang arias by Verdi and Weber, and was called upon for encores by Puccini, Wagner, Scott and Gounod.

The orchestral list featured Mr. Sabatini's tuneful and effective 'Pictures from Abruzzi'. Other works were Schubert's Symphony No. 5 in B Flat; a suite of three Handel pieces; Polonaise, Arietta and Passacaglia, arranged and transcribed by Hamilton Harty; and Ravel's 'Bolero'.

W. E. S.

Creighton Allen Returns from Louisiana

Creighton Allen, pianist, returned to New York on March 4 from Shreveport, La., where he played a short recital of his own compositions on station WKH on Feb. 17. On March 8, Mr. Allen gave a recital for the Travellers Club at Greenwich, Conn., and on March 21 he appeared at the Plaza Hotel in New York for the Dixie Club.

New York Concerts

(Continued from page 35)

a year. The scherzo may not have been as crisp and clean as one wished, but who plays the trio of that movement as Mr. Kreisler does, or the introduction to the work? The excerpt from Rachmininoff's concerto loses in stature and effectiveness in the violin transcription, though he played it beautifully. Encores were in order and generously bestowed at the close of the concert.

Stillman-Kelley's 'Pilgrim's Progress' Presented

For the benefit of the scholarship fund of the National Federation of Music Clubs, Mrs. Vincent Hilles Ober, president, Edgar Stillman-Kelley's 'Pilgrim's Progress' was presented at the Waldorf-Astoria on the evening of March 12, under the con-



John Warren Erb



Dr. Kelley

ductorship of Dr. John Warren Erb. The cast included Nance O'Neil, Frederick Jenks, Richard Munro, Richard Hale, William Hess, Jr., Lela May Flynn, Marian McManus and Joseph F. Brush, Jr. The chorus was composed of the young people's choir of the Middle Collegiate Church of New York, Herbert Stavelly Sammond, conductor; the Musical Arts Chorus of New York, the Musical Arts Chorus of Easton, Pa., the Gerster Gardini Choral Group, the Colony Club Chorus, Farmingdale, L. I., the Choral Society of Hicksville, Mrs. Elwood Curtis, conductor. The Symphonic Society of New York University, augmented by members of the Philharmonic-Symphony, accompanied. Charles Straus was organist. Kitty Cheatham read greetings from the Mayor of Bedford, England, and Lucie Bigelow Rosen played theremin solos.

N.

Ana Maria Makes Spanish Dance Debut

A personable young lady, Ana Maria, made her debut in a program of Spanish dances at the Guild Theatre on the evening of March 10. She was assisted by José Fernandez, dancer; Carmen Delfin, composer-pianist; Raymond Sachse, pianist; Rey de la Terre, guitarist; and M. Tirado, guitarist. The most interesting work of the evening was done in 'Sevilla', danced by Miss Maria and Mr. Fernandez, which was distinguished by good castanet technique and crisp foot work. That the program contained anything of striking originality or that the full possibilities of excitement in the Spanish dance were realized cannot be said. But Miss Maria possesses a personal charm and a vitality which seemed more than acceptable to the sizeable audience.

M.

Philharmonic-Symphony String Quartet Concludes Series

The New York Philharmonic-Symphony String Quartet, Mishel Piaastro, Imre Pogany, violins; Zoltan Kurthy, viola; Joseph Schuster, cello. Town Hall, March 12, evening:

Quartet in D (K. 575).....Mozart
Quartet in A Minor, Op. 51, No. 2.....Brahms
Quartet in D, Op. 11, No. 1.....Tchaikovsky

With this program, the Philharmonic-Symphony Quartet concluded its series of three concerts in the Town Hall, again playing before an audience of good size and cordial disposition. For the initial work of the evening, the Mozart composition, the quartet kept its scale of dynamics at a

modest level, playing with circumspection. The reading of the first movement was a little nervous and flawed at times, but with the Andante, a better ensemble was observed. The second and third movements were earnestly approached and given workmanlike readings, the concluding one in particular, quickening with buoyancy and spirit.

By its very nature, the Brahms Quartet, with its peculiar blend of tenderness and vigor, eclipsed the Mozart opus. Here, a larger opportunity to reveal color and indulge in greater sonority, was seized by the performers to the very evident appreciation of their hearers. The Tchaikovsky Quartet, given after intermission, was played in commemoration of the hundredth anniversary of that composer's birth.

W.

Maria Marova Heard in Recital Debut

Maria Marova, soprano. Bernard Naylor, accompanist. The Town Hall, March 3, afternoon:

Aria from 'Pique Dame'.....Tchaikovsky
'The Answer'; 'Here It Is Beautiful'.....Rachmaninoff
'The Kiss'.....Tcherepnin
'Aria de Lia' from 'L'Enfant Prodigue'.....Debussy
'Chanson Triste'; 'Soupir'.....Duparc
'Soir'.....Fauré
'L'Extase'; 'Fantoches'.....Debussy
'Child's Prayer'; 'By the River Don';
'Mushrooms'.....Mussorgsky
'Grandina'; 'Tonada de la Nina Perdida';
'Malagueña'.....Nin

Mme. Marova had been heard last year as Tatiana in the concert performance of Tchaikovsky's 'Eugene Onegin', given by the Woman's Symphony Orchestra, making an excellent impression. At the present recital, her singing had much to recommend it. In spite of the fact that neither her high voice nor her low one are especially persuasive in quality or agreeable in production, she demonstrated interpretative abilities of a high order and made her songs interesting, even the Duparc which was given for the third time in the same hall in one week. The two Debussy songs were especially well presented and the Mussorgsky numbers given with zest. Mr. Naylor played accompaniments which were musically excellent, in spite of excessive gesture of hands and body.

H.

New Friends Give Sixteenth Concert

A performance of Brahms's magnificent Horn Trio made the sixteenth New Friends of Music concert in the Town Hall on the afternoon of March 3 especially memorable. It was played by Mischa Levitzki, pianist; Roman Totenberg, violinist; and last, but far from least, Arthur Berv, French horn player. In no work of the composer does his fusion of perfectly integrated form with the profoundest and subtlest kind of emotional self-revelation appear more clearly. After a rather timid first movement the three musicians warmed to their task, playing the adagio with especial felicity. The horn trio is one of Brahms's most exacting works in matters of balance and tone. Occasionally one wished for more lightness and brilliance in the piano or a more complete blending of the three instruments; but as a whole it was a performance which made one

regret doubly that the work is played so seldom.

Milton Katims, viola player, joined Mr. Totenberg in a dashing performance of Mozart's Duo for violin and viola in B Flat (K. 424), technically a model of ingenuity and grace in writing for the two instruments though scarcely compelling from other aspects. When the Budapest Quartet appeared, with Mr. Katims assisting, to play Mozart's Viola Quintet in C Major (K. 515) it was greeted by a long burst of applause, which is proceeded to reward by a finished and lustrous performance of the work. Despite the vileness of the weather, a large audience was present.

S.

Maro Ajemian Makes New York Debut

Maro Ajemian, a young pianist of Armenian parentage, made her New York debut in recital in the Town Hall on the evening of March 10, listing as her major offerings the Bach Prelude and Fugue in

(Continued on page 40)

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Concerts in New York, March 26—April 9

Town Hall Events

March 26, evening: John Kirkpatrick, pianist
" 27, afternoon (5:30 p.m.): Harriet D. Johnson, 'Impressionism', Layman's Music Course
" 27, evening: Walter Damrosch and Musical Art Quartet
" 29, evening: Joseph Schuster, 'cellist
" 30, evening: Concert under auspices Los Angeles Sanatorium
" 31, afternoon: Victoria Anderson and Viola Morris, joint song recital
" 31, afternoon (5:30 p.m.): Isabelle Sant-Ambrogio, pianist
" 31, evening: Andrew Watson, tenor
April 2, evening: Magda Tagliafero, pianist
" 2, evening: Charlotte Howell, soprano
" 3, evening: Reginald Stewart, pianist
" 3, afternoon (5:30 p.m.): Harriet D. Johnson, 'Modern Music', Layman's Music Courses
" 5, evening: Erno Valasek, violinist
" 6, evening: Harvard and Radcliffe Glee Clubs
" 7, afternoon: Marion Corda, discuse
" 8, evening: Antonia Brosa, violinist
" 9, evening: Percy Grainger, pianist
" 10, afternoon (5:30 p.m.): Olga Samaroff Stokowski, 'Modern Music', Layman's Music Courses
" 10, evening: Bach Circle of New York

Carnegie Hall Events

March 28, evening: New York Philharmonic-Symphony
" 29, afternoon: New York Philharmonic-Symphony
" 30, afternoon: National Orchestral Association
" 30, evening: New York Philharmonic-Symphony
" 31, afternoon, New York Philharmonic-Symphony
" 31, afternoon (5:30 p.m.): New Friends of Music
" 31, evening: Tito Schipa, tenor
April 2, evening: Elisabeth Schumann and Galimir Quartet; assisting artists, Rose Book, soprano; Barton Ames, baritone; Bruno Eisner, pianist; Leo Taubman, accompanist
" 3, evening: Halka Ricci, soprano; Philip Parisi, baritone; Allen Werner, tenor
" 7, evening: Julius Hijman, composer-pianist; assisting artists, Sigurd Rascher, saxophonist; Bernard Greenhouse, 'cellist; Andor Foldes, pianist; Hollander Quartet; Catherine Reiner, soprano
" 8, evening: Joachim Ensemble for piano, flute, violin, viola and cello
" 9, evening: Rachelle Shubow, pianist

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CONCERT PREVIEW'S HELD OF THREE AMERICAN OPERAS



Principals in the Dinsmore Work: From the Left, Wilbur Evans, Pauline Pierce, Josef Blant, the Conductor, William Dinsmore, Emma Belden and Ivan Ivantzoff

Scenes from Dinsmore's 'Thorwald' Presented, Along with Giannini's 'Beauty and the Beast' and Introduction and Ballet Music from Taylor's 'Ramuntcho' — Josef Blant Conducts

"An Evening of Premieres," music from three American operas, with Josef Blant conducting seventy members of the New York Philharmonic-Symphony. Carnegie Hall, March 16, evening:

'Ramuntcho,' Introduction to Act III and Ballet Music.....Deems Taylor.. 'Thorwald,' book by Marion Hazzard, excerpts.....William B. Dinsmore Thorwald, Wilbur Evans, baritone; Nanna, Emma Belden, soprano; Gale, Ivan Ivantzoff, tenor; Karen, Pauline Pierce, mezzo-soprano. 'Beauty and the Beast,' book by Robert A. Simon (in full).....Vittorio Giannini Story Teller, Pauline Pierce; Father, Anthony Scott, baritone; Daughters, Lorette Athola, soprano; Catherine Con-

rad, mezzo-soprano; Beauty, Germaine Bruyere, soprano; Gardener, Henry Baird, tenor; The Beast, Brooks Dunbar,

Perhaps the first thing to be said about this commendable enterprise was that it left the question of opera in English precisely where it was. The circumstances governing the performances were not such as to make intelligible projection of words an easy or even a half-way feasible task. Undoubtedly radio listeners who heard the air premiere of 'Beauty and the Beast' in 1938 understood Robert Simon's text much more readily than any one seated half way back in Carnegie Hall on this occasion. The reviewer caught a word or a phrase of 'Thorwald' only now and then. Nor is it to be assumed that fault was primarily that of the vocalists. An orchestra on the platform almost inevitably overwhelms the voices, particularly when the scoring is of the Straussian order of 'Thorwald'. Mr. Blant, who conducted without score or baton, gave an able and enthusiastic account of the music. But he did not favor the singers.



Deems Taylor

(Photos by Larry Gordon, Staff Photographer)



With the Composer of the Giannini Opera: From the Left, Anthony Scott, Germaine Bruyere, Catherine Conrad, Mr. Giannini, Lorette Athola and Brooks Dunbar

Mr. Taylor's Introduction and Ballet Music from 'Ramuntcho', for which he has written his own libretto based on Pierre Loti's Basque novel, occupied only the orchestra. This much of the score, at least, is of a straightforward, traditional character, slightly Spanish in flavor and festive in spirit. But it gives no more clue to the dramatic possibilities of 'Ramuntcho' than one of the interpolated 'L'Arlésienne' dances would give to Bizet's 'Carmen'. It is orchestrated with Mr. Taylor's customary clarity and skill.

'Thorwald', having to do with the unhappy love affair of a Viking hero of the eleventh century, is properly a more austere character. The four scenes heard at this concert unquestionably class it as "music drama", rather than set-number opera. The scoring is as expert as it is full and would appear designed to convey much of the feeling of the drama. But the vocal parts, as experienced in the concert condensation, are not of any very striking interest.

Perhaps it would have been better if the vocalists had attempted nothing suggesting action. What they did in their half-hearted gestures and stage crossings was tentative and neither opera nor concert, particularly since

they wore formal evening clothes of today. There need be only praise for the singers as singers.

Mr. Giannini's pleasantly melodious and adeptly scored work, which was commissioned as a radio opera, probably should be reserved for the original purposes. It can scarcely be considered for stage use. Again the singing was praiseworthy, though only Miss Pierce was invariably understood.

Of the composers, Mr. Dinsmore was present to take the platform bow. The audience, if not one of capacity size, was responsive and applauded each of the performances heartily. T.

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New York Concerts

(Continued from page 39)

G Minor from the second book of Bach's 'Well-Tempered Clavier'; Beethoven's Sonata, Op. 110, and the Prelude, Chorale and Fugue of Franck. The remainder of her program was devoted to briefer works by Liszt, Chopin, Debussy, Blanchet and Griffes.

The youthful artist revealed musical talent; a firm, strong tone, a good touch and undoubtedly, a fine intelligence. In passages requiring a lighter hand she also disclosed a feeling for and sensitivity to the capabilities of the instrument, but it was unfortunate that she should have chosen a program that lay somewhat beyond her technical powers and abilities as an interpreter. However, her audience was one that filled the house to capacity and offered her both approval and encouragement. Miss Ajemian is an artist of promise. W.

CARMEN REGGIO, contralto. Pasquale Rubino, accompanist. Steinway Hall, Feb. 24, evening. Arias from 'Mignon'; 'Samson et Dalila'; 'Lucrezia Borgia'; 'Xerxes'; 'Don Carlos'; 'Carmen'; 'La Gioconda', and a tenor aria from 'Jocelyn', besides songs in Italian, English and Spanish.

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BALLET RUSSE CLOSES SPARTANBURG COURSE

A Performance by the Ballet Russe Was the Highlight of the Spartanburg, S. C., Civic Music Association's Membership Week Campaign. Participating in the Campaign Were (Left to Right), Mrs. Mercedes Walker, Civic Concert Representative; Robert M. Carlisle, Chairman of the Membership Drive; Mia Slavenska of the Ballet; Neville Holcombe, President of the Spartanburg Civic Music Association; Mrs. John Ferguson, Secretary; Leonide Massine of the Ballet; and Mrs. Robert Olney of the Board of Directors of the Civic Music Association

SPARTANBURG, S. C., March 20.—A performance by the Ballet Russe, the last event on the 1939-40 series, brought a rush of new members during the Spartanburg Civic Music Association's membership week, reaching a new high and giving them a capacity membership. Neville Holcombe, newly-elected presi-

dent of the association, announced at the close of the campaign that the following artists would appear upon the 1940-41 course: Felix Knight, Jarmila Novotna, Alec Templeton, the Don Cossack Chorus under Serge Jaroff, and the Cleveland Orchestra, under Artur Rodzinski.

BOSTON MUSICALES COMPLETE SEASON

Melchior Offers Final Program —Quartets and Trio Give Chamber Music Events

BOSTON, March 19.—The recital season in Boston has begun its customary diminuendo. The Boston Morning Musicales have completed one of their most successful years with Lauritz Melchior, tenor, presenting the final program on the morning of March 6 in the ballroom of the Hotel Statler. Ignace Strasfogel was at the piano and the program included a Scandinavian group, a German group, a Wagner group and a group of miscellany, sung in English.

Jordan Hall has housed the final concert in the Chamber Music Series sponsored by the Youth Concerts Association. The program was presented by the Roth String Quartet assisted by Avis Bliven Charbonnel, pianist, and included the Beethoven String Quartet in F Minor, Op. 95, No. 11, the Dohnányi Piano Quintet, Op. 1, of which the Andante and Finale were played, the Andante from the Debussy String Quartet and the 'Parisian Valse' from Szantó's 'Choreographic' Quartet. Wheeler Beckett was in his accustomed place as commentator, and during the afternoon paid tribute to Mrs. Elizabeth Sprague Coolidge, through whose generosity these concerts had been made possible. Mrs. Coolidge was enthusiastically applauded by the young listeners who no doubt were glad of the opportunity to see this patroness of music who had hitherto been only a name to them.

The final event in the Jordan Hall Chamber Music Series, presented by Aaron Richmond with the co-operation of Mrs. Elizabeth Sprague Coolidge, was a concert by the Sanroma-Burgin-

Bedetti Trio whose program comprised the Schubert Trio in B Flat, Op. 99, the Theme, Variations and Coda from the Tchaikovsky trio in A Minor, Op. 50, commemorating the Tchaikovsky Centennial, and the Beethoven Trio in B Flat, Op. 97. It was an exhilarating concert and one which was enthusiastically applauded by a capacity house.

Many Recitalists Appear

Recitalists in Jordan Hall have included Joseph Szigeti, violinist, accompanied by Andor Farkas in a program that listed Tartini's Concerto in D Minor, the Bach Chaconne for violin alone, the Beethoven 'Kreutzer' Sonata, and items by Debussy, Mompou-Szigeti, Bloch and others.

Cleora Wood, soprano, has appeared in Jordan Hall in a recital for the benefit of exiles now in Boston or its vicinity. Ludwig Theis opened the program with a Bach Prelude in C Minor for organ, and Miss Wood offered arias from a pair of Bach cantatas, together with songs by Schubert, Wolf and Debussy. Hellmut Baerwald supplied the piano accompaniments.

Lucille Monaghan was heard in Jordan Hall on March 9 in a recital of music for piano, in a program which listed items by Schumann, Poulenc, Ravel, Beethoven and Chopin.

In the Museum Room of the New England Conservatory of Music, the Boston String Quartet (Messrs. Harrison Keller, Alfred Krips, Georges Fournal and Alfred Zighera), has offered its final program in the series of three. A large audience heard the quartet perform the Haydn Op. 33, No. 3, Schumann Op. 41, No. 3 and Debussy Op. 10.

John Charles Thomas has visited Symphony Hall in recital, singing four groups of Lieder and arias to the piano accompaniments of Carroll Hollister.

In the Empire Ballroom of the Hotel Vendome, the Boston Flute Players' Club has given its 101st concert, pre-

sented the Stradivarius String Quartet together with Messrs. Nicolas Slonimsky, James Pappoutsakis, Georges Laurent and George Madsen, pianist and flutist respectively. Cleora Wood, soprano, was heard in two Bach items and 'Les Proses Lyriques' by Debussy, and the instrumental numbers comprised the Satz Quartet by Schubert, Quincy Porter's Sixth Quartet and the Haydn Quartet in D, Op. 64, No. 5.

In the exhibition room of the Institute for Modern Art the Stradivarius String Quartet has given the second program in the series which it is offering under the auspices of the Institute. A responsive audience applauded the performance of Darius Milhaud's Quartet No. 4, and Walter Piston's Quartet No. 2. Midway in the program stood Zoltan Kodaly's Serenade for two violins and viola.

GRACE MAY STUTSMAN

BOSTON AGAIN HEARS WOMEN'S SYMPHONY

Thiede Conducts with Mariam Burroughs as Soloist in Concerto by Mozart

BOSTON, March 20.—The Women's Symphony of Boston, Alexander Thiede conductor, has played its third program in the Jordan Hall with Mariam Burroughs, violinist, as soloist in the Mozart Concerto No. 5 (K. 219). The orchestral items included Two Fragments after 'The Song of Roland' by MacDowell and Mrs. H. H. A. Beach's Symphony in E Minor, 'Gaelic', Op. 32. The program was prefaced as usual by a Bach Chorale, 'Come, Sweet Death', in a transcription by Henry Elkan.

Miss Burroughs made her debut as a soloist with an orchestra and favorably impressed her audience. She has a pleasant, although rather thin tone and her tendency to ignore the beat of the conductor must be overcome, but she plays with seeming ease and is free from mannerisms, a commendable asset to a young artist. The work of the orchestra shows a slow but steady gain, the general ensemble being considerably in advance of that displayed at the last concert. Mr. Thiede and his group are evidently taking their work seriously, which is a good omen.

Zighera Series Concludes

In Jordan Hall on March 11, Bernard Zighera brought to a close his series of concerts for chamber orchestra. Under his baton the orchestra performed Four Pieces in Canon Form (orchestrated by Dubois) and a first performance in Boston of a Sinfonietta by Prokofiev, bearing the dates 1909 (Op. 5) and 1929 (Op. 48). The assisting artists were Ethel Bartlett and Rae Robertson, who were heard in Mozart's Concerto in E Flat and the Bach Concerto in C for two pianos and orchestra. A distinguished audience was unusually demonstrative during the entire evening, and accorded the two artists an ovation. The Prokofiev item proved diverting but not too consequential, although Mr. Zighera and his orchestra gave its measures their combined artistry in performance.

GRACE MAY STUTSMAN

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Orchestral Concerts

(Continued from page 16)

vealed in it but the work was played with an authority and a certain initiative that impressed the audience favorably. Mr. Barbirolli lived up to his long-established standards in providing considerable and finely proportioned orchestral co-operation.

As for the purely orchestral numbers, the performance of Ravel's stately but melodically and harmoniously piquant Pavane, best known as a piano piece but scored by the composer himself for small orchestra, made a special appeal. The pictorial elements of the 'Flying Dutchman' overture received all due exploitation, however, and Elgar's character drawing in the fourteen portraits of his 'Enigma' Variations was effectively individualized. There was much applause for all concerned in the concert. C.

Bruno Walter Makes Final Appearance with NBC Symphony

NBC Symphony. Bruno Walter conducting. Radio City, Studio 8-H, March 9, evening:

Symphony in B Flat No. 5.....Schubert
Two Minuets (K. 568 and 599).....Mozart
German Dances (K. 605).....Mozart
Fifth Symphony in E Minor.....Tchaikovsky

This was Mr. Walter's fifth and last appearance as guest conductor with the NBC Symphony in this season's series. The first part of the program was devoted to the youthful Schubert, trying out his symphonic wings, and to Mozart in a delightfully carefree mood. Needless to say Mr. Walter conducted this music with finish and charm and the orchestra responded to his slightest wishes with an alacrity which bore results in the excellence of the performance. There are many ways of conducting Tchaikovsky. Mr. Walter's conception of the Fifth Symphony was highly individual and exciting, and though one might disagree with its shiftings of dynamics and tempi, one could not resist the surge of the music as the orchestra played it. The audience, which included Arturo Toscanini in the role of listener, for a change, recalled Mr. Walter many times. A.

Barbirolli Offers Mozart's 'Jupiter' Symphony and Suite by Byrd

New York Philharmonic-Symphony, John Barbirolli, conductor; Carnegie Hall, March 13, evening:

Suite.....Byrd-Jacob
Symphony in C ('Jupiter') (K. 551).....Mozart
'Symphonie Fantastique', Op. 14-A.....Berlioz

A novelty of more than passing interest, the Byrd Suite, which included three sections entitled 'The Earle of Oxford's March', 'Pavana', and 'The Bells', was chosen by Gordon Jacob, professor of composition, orchestration and conducting at the Royal College of Music in London, from the Fitzwilliam Virginal Book, the storehouse of early English instrumental music, and freely transcribed by him for orchestra—a very large orchestra. But despite the size of the ensemble assembled upon the stage, Mr. Gordon's instrumentation does not overburden the music with anachronisms. In its new scoring, the music retains its flavor, and as a notable example of restraint, that of the 'Pavana' is given only to the woodwinds and strings. The period pageantry of the Earl's March brought a facet of the Seventeenth Century to life, and the last section, 'The Bells', brought home to Twentieth Century hearers, the atmosphere of a town that was alive with the din of bells—as much of a nuisance in that day as the various sounds of traffic to the modern city-dweller.

The 'Jupiter' Symphony was, for the most part, given a praiseworthy reading. The strings played with admirable unison, the tone was rich, and the Finale had a fine vigor and clarity. The loveliness of the Andante Cantabile again seemed almost unearthly. Berlioz's symphony, performed after intermission, once more proved, if proof were needed, that despite



Fritz Stiedry

graying patches here and there, it has lost little of its efficacy as a subjective work of art. W.

Schnabel Appears with New Friends Orchestra

New Friends of Music Orchestra. Fritz Stiedry, conductor. Artur Schnabel, pianist, assisting artist. Carnegie Hall, March 17, afternoon:

ALL-MOZART PROGRAM
Piano Concerto in D Minor (K. 466);
Symphony in C Major (K. 504) ('Prague'
Symphony); Piano Concerto in C Major
(K. 467)

The New Friends of Music Mozart-Handel series could not have opened more auspiciously than it did with this concert. The program was made up of three of Mozart's greatest masterpieces; the orchestra was in excellent shape; and Mr. Schnabel played as only a handful of pianists in the world today can play. Once again one was tempted to say there is only one composer and his name is Mozart, for as the afternoon went on, one was increasingly amazed at the genius which could pour forth such music as this.

Mr. Stiedry and his players again dem-

onstrated that a chamber orchestra of good quality is far more satisfactory for these works than a large body of more or less indifferent performers. They were not at their best until they reached the 'Prague' Symphony, in which they turned out one of the finest performances they have given. The tone was vital and finely shaded, the music was cleanly and crisply played, and the performance had a true refinement of style. This symphony is full of the richest veins of harmonic daring and instrumental coloring; would that it were played far more often than it is. The peak of the afternoon came with the C Major Concerto, which had as nearly perfect a performance as one is likely to hear. Mr. Schnabel played with exquisite finish, making every tone a thing of beauty, and the orchestra entered admirably into the spirit of his performance. Small wonder that Mozart's father wept with joy when he heard this concerto for the first time; it is the sort of music which seems unbelievable each time that one hears it. There was no doubt as to the overwhelming enthusiasm and approval of the audience throughout the afternoon. S.

Piatigorsky Plays New Prokofiev Concerto with Boston Symphony

Boston Symphony, Serge Koussevitzky, conductor; Gregor Piatigorsky, 'cello soloist. Carnegie Hall, March 14, evening:

Overture to 'The Marriage of Figaro' Mozart
Concerto for 'Cello in E Minor, Op. 58
Prokofiev
'Don Quixote', Op. 35.....Strauss

Having attested to its pleasure over Dr. Koussevitzky's fleet-footed reading of the 'Figaro' Overture, the large audience attendant at the fourth evening concert by the Bostonians in Carnegie Hall settled back to enjoy and evaluate a work new to New York concert goers, Serge Prokofiev's 'Cello Concerto, which was written between 1934 and 1938. The composition could scarcely have received a more favorable introduction than that furnished by Mr. Piatigorsky and the Boston Symphony players, and its reception was enthusiastic.

Mr. Prokofiev has lost none of his art in writing for the orchestra. The new score is replete with the shimmering instrumentation, the strong rhythmic pulsing and the treacle melodies which seem to rise out of, and disperse the curiously appealing dissonances. In addition the composer has written music for the 'cello to generously reward the player possessing adequate technical facility. The first move-

ment, Andante, Assai contains some pages of plaintive naivete reminiscent of the second violin concerto. The second, Allegro Giusto, is largely concerned with pyrotechnical display. The third, Allegro (theme and variations), is the most interesting of the three. Its greater unity and (paradoxically) greater variety would distinguish it even without the superior cadenza passages. However this new concerto seemed, at first hearing, to add little to the stature of Mr. Prokofiev. Its best pages recalled earlier works and the thinness of orchestration and lack of weight in materials were more apparent than in his most significant works. Mr. Piatigorsky's performance was sensitive and had clarity in spite of occasional slips in intonation.

After the intermission, Dr. Koussevitzky returned to the podium to conduct the Strauss tone poem. Mr. Piatigorsky played the 'cello impersonation of the Don with rare quality. Jean LeFranc was the viola soloist. It was a beautifully integrated performance, marked by dramatic impact and skillful realization of details. K.

Koussevitzky Conducts Hindemith Work

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 16, afternoon:

Symphony No. 1 in C, Op. 21.....Beethoven
Symphony, 'Mathis der Maler'.....Hindemith
'Pelléas et Mélisande', Op. 80.....Fauré
'L'Après-midi d'un Faune'.....Debussy
'Daphnis et Chloé', Second Suite.....Ravel

The incomparable art of the Boston Symphony and its conductor were manifested strikingly at this concert in performances of Hindemith's Symphony 'Mathis der Maler' and of Ravel's second 'Daphnis et Chloé' suite which were quite in a class by themselves. Paul Hindemith, who was present to hear his music, acknowledged the ovation which followed the performance (Continued on page 44)

Obituary

Felix Lamond

Felix Lamond, organist and, since 1921, director of the department of composition of the American Academy in Rome, which department he was largely instrumental in founding, died at his home in New York on March 16. He was seventy-seven years old.

A native of London, Mr. Lamond studied music at the National Training School for Music there, under Sir Arthur Sullivan and Sir Julius Benedict. He came to America in the 'eighties and became a citizen in 1892. From 1902 to 1907, he was lecturer on organ and musical literature at the Teachers College of Columbia University, and from 1897 to 1920, organist and choirmaster of Trinity Chapel in West Twenty-sixth Street. In the literary field, he had been an associate editor of *The Churchman* from 1898 to 1921, and was employed on the critical staff of the *New York Herald* from 1905 to 1915. During the World War he served in the American Red Cross in New York. His wife and one daughter survive.

John Werschinger

John Werschinger, choral conductor, died at his home in New York on March 15. He was eighty years old. Born in Würzburg, Bavaria, he was educated there and at the Stuttgart Conservatory. He came to America in 1879. He was a member of the faculty of the National Conservatory of Music from 1892 to 1895, while Antonin Dvorak was its director. Among the choral societies which Mr. Werschinger directed were the Mendelssohn Union of Orange, N. J.; the Arion Society of Newark, N. J.; the Mozart Society, the Brooklyn Zoellner Maennerchor and the Liederkrantz in Louisville.

In 1901, Mr. Werschinger accepted an invitation to return to Germany and assume the directorship of the Dresden Liedertafel, which had been conducted by Richard Wagner and Robert Schumann. He returned to New York two years later. His wife, a son and a daughter survive.

Noted German Baritone Killed in Polish War

Karl Hammes Was Known to Many Americans Through His Performances of Mozart Roles at the Salzburg Festivals

ONE of the best-known operatic baritones of Central Europe, Karl Hammes, was killed in the fighting on the Polish front at the time of German conquest, according to advices which were received recently from Berlin. Hammes bore scars of wounds received in the World War, but was regarded as one of the most prepossessing of the male artists of the lyric theatre. Many Americans heard him at successive festivals at Salzburg, where he sang in the Mozart performances over a period of about five years, beginning about 1928, while a regular member of the Vienna State Opera. Earlier he had sung at Cologne and Berlin. He was about forty-eight years old.

Mr. Hammes was particularly admired for his Don Giovanni, his Figaro and his Papageno. He had a flexible high baritone voice of a musical timbre, which he used with uncommon skill. His portrayals were marked by distinction of bearing and charm of manner. His Dandino in Rossini's 'Angelina' ('Cenerentola') and his Dr. Malatesta in Donizetti's 'L'Elisir d'Amore' were engaging and beautifully sung characterizations. Because of his special gift



Karl Hammes as Don Giovanni at Salzburg

for Mozart singing of style and polish, it is much to be regretted that he never was heard in America. O. T.

Alden Edkins Concertizes Under Neill Management

Bass-Baritone to Give Song Recitals and Master Classes—Begins New Radio Series

Alden Edkins, young American bass-baritone, who has recently come under the exclusive management of William Neill, will concertize widely next season in addition to his weekly radio programs. He is already booked for two concerts in Pittsburgh, and in Washington, D. C., Sewickly and Aliquippa, Pa. For next season he is also planning to present three-day master classes in connection with song recital programs at several colleges and universities.

On March 7, Mr. Edkins began a thirteen-week radio program over the NBC blue network, the third season he has appeared under the same sponsorship. In these broadcasts he is accompanied by Edwin McArthur.



Alden Edkins

Music in London

(Continued from page 24)

first number, will be a worthy companion to the well-established quarterlies which all music-lovers respect.

In the first issue Egon Wellesz has a penetrating article on the Symphonies of Gustav Mahler, and prints a facsimile of an unpublished letter of Mahler's written from New York. Cecil Gray has a paper on the little known nineteenth-century composer, Pietro Raimondi, who appears to be the first composer to attempt to write in two or more keys simultaneously and who was notorious for the almost unbelievable complication of his contrapuntal writing, one of his works being a set of six fugues for four voices in different keys which combine together in a sextuple fugue in twenty-four parts! "Nothing like these works has ever been done before or since by any other composer, nor is ever likely to be," says Cecil Gray. The splendid new magazine is completed by other first-rate articles; by Otto Erich Deutsch on Schubert's 'Unfinished' Symphony, by Paul Hirsch on early Mozart editions, by W. J. Turner on 'Artistic Direction', and by the able editor, Geoffrey Sharp on Bloch's Violin Concerto.

Sarasate, Wonder-Worker of the Bow

(Continued from page 8)

that pure, silken tone which was a characteristic of this spinner of fairy-webs! An historic lapse of memory is the one which violinists had better try forget, for if remembered it may become an "idée-fixe", with disastrous results. Sarasate started to play the Mendelssohn Concerto and, quite simply, played the complete musical theme as it occurs once only, when the first flute plays that melody near the termination of the Cadenza where the soloist supplies those gratefully-effective arpeggi.

Interpreter of the Classics

The Comité des Concerts du Conservatoire de Paris once invited Sarasate to appear as soloist in a concerto with the orchestra of the Conservatoire. This organization consists of the professors of the famous conservatory and it is, of course, a mark of great distinction to appear with that highly-esteemed and learned body of musicians, who take music-making very seriously. Sarasate answered with every flourish of courtesy and charm that he was deeply flattered and highly honored to be invited to make music with his distinguished colleagues, and that he would be proud to be on that program, appearing once as soloist with the illustrious orchestra of the great Conservatoire, and once alone—playing the Ciaconna of Bach. The committee, on reading his answer, exchanged glances, for they well knew how the fabulous violinist "interpreted" this gigantic and majestic masterpiece. At the suggestion of one of the gentlemen, an answer somewhat along the following line was dispatched: that it was their turn to be highly flattered and deeply honored that the illustrious Sarasate had so graciously accepted their invitation: furthermore, they were nothing less than overwhelmed by his magnanimity in offering to play twice when they had scarcely dared hope he would condescend to an appearance with the gentlemen of the orchestra, and that, of course, under no circumstances could they accept this, an extra number, feeling the weight of an imposition on a great artist's too great generosity. Sarasate, still naively unconscious of the ruse, answered good-naturedly, that it was neither generous on his part nor an imposition on theirs; that the invitation gave him such pleasure that he would, very gladly, play a concerto and later the Ciaconna of Bach, "quite alone". Again, the gentlemen-professors stroked their beards and moustaches and winked and smiled at each other until one of them exclaimed, "Ca y est!" ("I have it!") and another letter was drafted in which all the courtly genuflections and homages were repeated and to which were added almost inexpressible sentiments of regret that the situation most unfortunately was as follows. The program had been fixed ("arrêté"), some time previously, and in any event, this time, hélas, it

would be impossible to add the Chaconne because of the already-long program agreed upon, much to their deep, deep desolation. And gaily Sarasate's answer came back telling them not to be concerned with regard to the length of the program, "car comme je joue la Chaconne de J. S. Bach, cela ne dure même pas huit minutes" ("for as I play the Chaconne of J. S. Bach it doesn't even last eight minutes"). And play it he did, happily and gaily, and proved that he had made no over-statement.

The Violinist's Career

Pablo Martin Meliton de Sarasate y Navascuez was born at Pamplona, Spain, March 10, 1844. Precocious appearances in Spain led to one before Queen Isabella, who was so enraptured by his playing that she presented him with a fine Stradivarius violin. He became a pupil of Alard at the Paris Conservatoire where at the age of thirteen (1857) he won the First Prize. He had a career of long, successful tours to the East and several times to America. On his second tour, in 1889, he appeared with the pianist Eugen d'Albert and one afternoon, in the foyer of old Music Hall in Boston, a vendor was shouting, "Here y'are . . . get yer pitchers of Eugene d'Albert and Sarrassity". He died at Biarritz, Sept. 20, 1908, and among many works, left four books of violin transcriptions of Spanish music, the accompaniments to which are of such racial fidelity that I dare say all of them could be played on the guitar. He remains one of the first and unquenchable luminosities of that French School of violin-playing which built the majority of the world's greatest violin artists! In his early thirties and despite long years of successful tournées, Sarasate withdrew from public playing, just as Spohr, de Pachmann and yet other great and individual artists have done, and by years of solitude and study finally penetrated those mysteries of Art which after years of work yielded him that unique mastery, and achieved the expression of his own individuality and style. Perhaps, in this age of easy grants of Fellowships, Prizes and Diplomas, it might be well to interrupt this stream, if only for a few moments of pause in which to ponder the value of all this encouragement to Youth as also to test the quality and profundity of knowledge and to examine and probe the "background" (to use a much-overworked term of "modernity") of the recipients of these limitless Awards and launchings with backings of "careers", and, more specifically, to ask: "What is wrong with violin instruction to-day and what are the most pernicious influences?"

A Crisis in Tenors?

(Continued from page 7)

tenor of the leading opera houses of Italy. The phenomenon may be ascribed as much to his versatility as to his intelligence. One reflects that had Pertile seen fit to limit his repertory just a little, his voice would have benefited and with it the duration of his career.

Specialization has never been so imperative as it is today. To sing Bellini and Wagner and Verdi and Malipiero with equal skill and without risk would require exceedingly long study, say ten years, and even that would not be too long after the requisite basic study of the art of singing, to adjust the singer's vocal chords to the contrasting styles of so many composers. One is reminded that in the 18th century—when only living composers were sung!—the student of singing devoted his long years of schooling to exploiting the individual styles of operatic composers, with the express purpose of directing himself to a style suiting him. Such a scholastic device is highly possible even now, but only, as pointed out above, if sufficient time were given to it. Of course, as regards exceptionally gifted voices, any real eclecticism today would be not only out of the question but ruinous. Specialization, then, is the solution. With it the tenor art will once more flourish in Italy. Because, today more than ever, art is a difficult thing. It asks meditation, humility, common sense. One notes defects in this and that tenor voice, which only pride and ignorance bar from universal and unconditional success. And no one need blame nature, for Nature—and everybody should ponder this—is as generous with her gifts as she ever was.

Opera in Genoa

(Continued from page 11)

great comic operas, from the 'Falstaff' of Verdi to the 'Rusteghi' of Wolf-Ferrari. But the work as a whole is delightful, especially in the first scene. Interest flags a little in the following scenes, partly because of a libretto that squanders itself in secondary episodes and comes to an insufficiently prepared denouement.

The audience of the Teatro Carlo Felice gave the warmest welcome to 'La Pulce d'Oro', calling and recalling the composer to the stage along with the chief singers, who were the soprano Iris Adami Corradetti, the tenor, Alessandro Grandi, and the baritone, Afro Poli.

Paul Hindemith has just dedicated six of his latest compositions to the Sprangen Chorus of Rotterdam which will give the works their first public hearing.

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Orchestral Concerts

(Continued from page 42)

with an air of quiet but intense satisfaction which one could well understand.

In 'Mathis der Maler' the composer has found a perfect medium for his type of musical expression. Just as in the paintings of Grünewald there is tremendous power of form and color, with an austere disregard of the graces, there is in this music a compelling logic of structure and a sort of white heat. Each instrumental voice is as securely and firmly woven into the whole as the thread of a tapestry. The sound is perfectly controlled yet profoundly exciting, for the composer has filled the work with the mystical passion and intensity characteristic of the painter who inspired it. Mr. Koussevitzky and his men played it masterfully, building to a climax in the 'Temptation of St. Anthony' which produced an electrical discharge of feeling at the close. Poles apart from the Hindemith work in every way, Ravel's suite, which is one of Mr. Koussevitzky's specialties, proved as enchanting as ever. The Beethoven First Symphony was played rather in the style of a Haydn symphony than with the subjectivity and emotional depth of the later Beethoven works, a justifiable experiment. Both Fauré's insipid 'Pelléas' music and Debussy's 'Faun' were beautifully done.

S.

Rosalyn Tureck Is Soloist with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; assisting artists, Rosalyn Tureck, pianist; Simeon Bellison, clarinetist. Carnegie Hall, March 17, afternoon:

Concerto in A Minor.....Vivaldi-Venè
(First Performances)

Concerto for Piano and Orchestra in
E Flat, No. 5 Op. 73; 'The Emperor'

Beethoven

Concerto-Rondo for piano and orchestra
in D (K. 382).....Mozart-Bellison

Excerpts from 'L'Arlesienne' Suites Nos.

1 and 2.....Bizet

Prelude to 'Die Meistersinger'.....Wagner

The appearances of Miss Tureck and Mr. Bellison as soloists and the perform-

ance of two novelties gave exceptional interest to the Sunday program of the Philharmonic. The Vivaldi-Bach organ concerto, transcribed by Ruggero Venè an Italian composer now living in New York, maintains the flavor of the music to a degree unusual in modern arrangements when musicians, with the resources of the modern orchestra at their disposal, are apt to over-color, losing thereby the spirit of the composition. This fault may not be ascribed to Mr. Venè's transcription and the audience made its approval manifest for a particularly sympathetic interpretation, to Mr. Barbirolli and the orchestra, as well as to the arranger for his skill.

In the 'Emperor' Concerto, Miss Tureck again revealed her substantial abilities, both technically and as an interpreter. In those passages which strike the heroic note she proved fully capable of meeting the demands of the work, a feat which feminine pianists are not always capable of accomplishing. The conductor and orchestra gave the artist good support playing with vigor and spirit, and the applause was long and ardent at the close for all concerned in the interpretation.

Mr. Bellison's clarinet version of the Mozart Rondo, which consists of a set of variations written originally by Mozart as an alternative finale for his Piano Concerto in D, No. 5, is faithful to the original, and he played the work with great skill and artistry. The Bizet and Wagner works rounded an unusually interesting program which was exceptionally well played.

W.

Toscanini Returns to NBC

NBC Symphony Orchestra, Arturo Toscanini, conductor. Studio 8-H, Radio City, March 16, evening.

Symphony in E Flat ('Rhenish').....Schumann
'Till Eulenspiegel'.....Strauss
Symphony No. 3.....Harris
Moto Perpetuo.....Paganini
Overture to 'William Tell'.....Rossini

In this series of virtuoso performances which brought Mr. Toscanini back to the NBC broadcasts after an absence of fourteen weeks, the American work of the program—Roy Harris's third symphony—stood up well alongside the German and Italian compositions with which it kept company. Mr. Toscanini lavished on all

the same care, so that there was little left to choice in the matter of the playing. There was again reason to regard the Harris opus as his most successful work to date, though it cannot be said that there seemed to be as much that was fundamental in its ideas as was readily discoverable in the Schumann symphony with which it inevitably had to stand comparison. The NBC first violins, standing, gave a particularly brilliant account of the Paganini showpiece. 'Till Eulenspiegel' was beautifully clear, without any loss of spirit. The Rossini, overture, hackneyed as it is, was made to pulsate and glow.

T.

Metropolitan Opera

(Continued from page 14)

deal of unnecessary swagger that expressed little, and many quite superfluous crossings of the stage where a fixed position would have been, dramatically, more effective. However, being aware of the fact which is not apparent to most opera singers, that acting is not entirely a matter of gestures of the hands, Miss Swarthout did some effective things with her body and head and took an unusual amount of punishment in being mauled and thrown about by both José and Escamillo. Her costumes were tasteful and free from the extremes that many of our Carmens have succumbed to. Her most effective work was in the Lillas Pastia scene though there were carefully thought-out moments in the smuggler scene. The final one lacked depth. Incidentally, Miss Swarthout is the first Carmen in the memory of the reviewer, to use a swarthy, Romany makeup.

Miss Albanese sang her first Micaëla here, creating a good impression with the audience which applauded her third-act aria with gusto. Mr. Martinelli, though far from being in his best vocal estate, sang much of the role effectively. Mr. Pinza's Escamillo was very fine, both vocally and histrionically. The remainder of the cast was excellent, especially Mr. D'Angelo in his artistic handling of the small role of Zuniga.

Mr. Pelletier conducted with taste and vim. Much credit is due him for restoring of passages usually cut, in the second act, also for the authentic tempi, both in this act and elsewhere. Much of the artistic value of the performance was due to him.

J. A. H.

Brownlee Sings Scarpia in Final Performance of 'Tosca'

The final performance of 'Tosca' of the season had, as a novelty, John Brownlee in the role of Scarpia, he being, if memory serves, only the fourth baritone to sing the role in the house. He gave a vocally fine performance and brought a distinction to the dramatic side which was convincing. Miss Giannini re-appeared in the title role, Charles Kullman was Cavaradossi; Norman Cordon; Angelotti; Louis D'Angelo sang the Sacristan and Wilfred Engelman and Irre Petina completed the cast.

N.

'Faust' Sung at Last Matinee

At the final matinee of the regular series on March 16, Gounod's 'Faust' was sung with a familiar cast. Richard Crooks assumed the title-role and Helen Jepson sang Marguerite. Ezio Pinza was Méphistophélès and Leonard Warren, Valentine; Wilfred Engelman, Wagner; Lucille Browning, Siébel and Thelma Votipka, Marthe. This was Mr. Crooks' only appearance as Faust this season. Wilfred Pelletier conducted.

W.

Final 'Götterdämmerung'

Though extended thereafter by four post-season performances, the 1939-40 span of opera was brought to its scheduled close at the Metropolitan on the evening of Saturday, March 16, by a performance of 'Götterdämmerung' which was also the end of the evening 'Ring' cycle. In the Hagen of Alexander Kipnis, it had one unfamiliar characterization to give it special interest. The Russian bass presented an appropriately malevolent figure, acting



Emanuel List

Norman Cordon

and singing the part with skill and conviction. Kirsten Flagstad was again on the heights of vocal splendor as Brünnhilde and Lauritz Melchior had another highly successful evening as Siegfried. Karin Branzell sang Waltraute; Irene Jessner, Guttrune; Friedrich Schorr, Gunther; Walter Olitzki, Alberich. Mmes. Fisher, Olheim and Petina were the Rhinemaidens; Mmes. Kaskas, Browning and Votipka the Norns. Erich Leinsdorf conducted, as he has every 'Ring' performance of the season, and shared with the principals the very hearty applause of a capacity audience. It was said that all seats had been sold for several weeks in advance.

O.

Revival of Pelléas

(Continued from page 10)

the Hammerstein performances at the Manhattan and those given by the visiting Chicago Opera Company, the Metropolitan has done better by the Maeterlinck-Debussy "drama of the shadows" than by sundry other works internationally regarded as of continuing appeal. As an instance, the immortal Mozart opera buffa revived at the Metropolitan this year, 'Le Nozze di Figaro', had figured in but nine seasons, with a total of twenty-seven performances, prior to its current release from limbo, whereas 'Pelléas et Mélisande', though many years later in entering the repertory, had been heard in eleven seasons, with a total of twenty-nine representations. It is noteworthy that those eleven seasons were consecutive. There was no break in the record until it was no longer feasible for Edward Johnson to sing opposite Lucrezia Bori in additional performances.

DUO-PIANISTS EMBARK ON SPRING RECITAL TOUR

Luboshutz and Nemenoff Begin Engagements in Wheeling—To Play in Eight States

Their Fall and Winter tour through forty-eight cities in United States and Canada having been completed, Pierre Luboshutz and Genia Nemenoff, duopianists, recently embarked upon a Spring tour, which will carry them to the South, East and Middle West, until May 8.

The current list of engagements began in Wheeling, W. Va., and includes appearances in Florida, Kansas, Texas, Missouri, Indiana, New Hampshire and New York. Their final appearance will be in Utica, N. Y., where the duopianists are to appear in a joint recital with Ezio Pinza of the Metropolitan Opera. During their recent winter schedule, Luboshutz and Nemenoff were heard in New York City in Town Hall on Jan. 16, and in Carnegie Hall on Feb. 27.

Edward Molitore to Sing with Chicago Symphony in Milwaukee

Edward Molitore, tenor, has been engaged as soloist in a special Beethoven program to be given by the Chicago Symphony, conducted by Frederick Stock, in Milwaukee on April 15.

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ADOLF BUSCH DISCUSSES WAYS OF MUSICAL PROGRESS

Growth of Chamber Music Public Through Community Associations Fosters Taste and Understanding

As Told to ROBERT SABIN

AMUSICIAN like myself can speak most effectively about music and music-making to his students and friends. In discussing specific things in music itself, one feels a certain accomplishment, but it is not easy to address oneself to a more general public. Interviews and articles about music and musical education have a tendency to become negative, although that is utterly foreign to the speaker's intentions. It is very easy to take the good things for granted, and to speak almost exclusively of those conditions with which one is dissatisfied. For this reason I have always been reluctant to have statements published which might very easily misrepresent my true attitude.

There are limitless possibilities for musical development in America, and it must be exciting to every musician to observe the musical life of this land and to mark those elements in it which he feels will lead to the most good. With its unrivalled orchestras, its resources and good will there is every reason to believe that the best and truest in music will continue to thrive here. The past has shown that people always desire what is authentic in music as soon as they have been familiarized with it. America has inherited the great musical traditions of Europe as a part of her own active musical life. And we can see here developments parallel to those in the older countries.

Chamber Music Public Growing

To take a specific example, one in which I am deeply interested, there is a heartening growth in the interest of the public in chamber music. In a certain sense, the status of chamber music in a country is a measuring rod of its musical intelligence, for in chamber music we find the art in one of its purest forms. In former days my quartet used to tour throughout Germany and other countries, visiting scores of cities, large and small. Each community had its Kammermusikverein, or chamber music organization, and the audiences averaged about four or five hundred. The atmosphere of these concerts had an intimacy in which chamber music is at its best. By establishing these chamber music societies, the various cities had built up a chamber music public within the larger music public. The financial reward of these concerts was naturally more modest than that of solo or orchestral appearances in larger halls, but the large demand for concerts and the musical satisfaction which we had in giving them outweighed any other considerations. After the war, I saw the same thing develop in Italy. I had appeared there as a soloist with great success, and I wanted to bring my quartet with me. Except for a handful of large cities, chamber music concerts were a rarity, not to say unknown. But the Italians organized chamber music societies in the smaller centers, and in the succeeding years my quartet gave literally hundreds of concerts throughout Italy. Such groups are already to be found in many American communities, and I hope that they will continue to spread, for I am sure that a love of chamber music and familiarity with it will do as much as anything to foster musical understanding among the American people.

There is a special satisfaction in giving chamber music recitals, because the violinist and the other instrumentalists are dealing with great music just as it was intended to be heard by the composer. A miscellaneous concert program brings up many other considerations. The violinist likes to show what he can do with his instrument from the technical standpoint, and for that purpose turns to concertos and



Adolf Busch

other works in virtuoso style. But even here it is possible to exercise discretion. Most classical concertos and also many later works fail to convey the composer's intention when the instrumental voices of the orchestra are reduced to a piano arrangement. I have my students study concertos from the orchestral scores in order that they may learn the music exactly as it was written. We can see in the fact that piano arrangements of Mozart's orchestral works always sound badly further proof of his masterful orchestration. On the other hand, certain other concertos of a more purely virtuosic nature for the solo instrument do not suffer so much in concert performances.

Desire for Authenticity

Another development which will mean much for the good of music is the effort to go back to what the composers wrote. Musicians and educators still have a mass of accumulated additions and revisions to weed out in the musical texts which are current today. For many years, editors vied with one another in making new versions of the music of Bach and Beethoven and their successors. Each new edition had to have new features, so that even in cases where a previous editor had been faithful to the original, the tendency was to add something. Thus it became increasingly difficult to reach stylistic veracity when students, teachers and performers were using texts which in many cases were in direct contradiction to the composer's intentions as clearly indicated in the original score. This was an especially serious matter for violinists, because a particular phrasing, or tie, or bowing makes a tremendous difference in the effect of a passage.

Some years ago I was playing the Mozart Sinfonia concertante for violin and viola and orchestra with a very well-known viola player. At one point in the score I played a phrase staccato, which he played legato. "Why do you do that?" he asked, and I replied by showing him the dots over the notes in Mozart's score. "But after all," he said, "don't you and I know more about the technique of the violin than Mozart?"

"Quite apart from that question, which scarcely needs an answer," I said, "Mozart obviously knew a great deal more about music than we do, and I intend to play his music as he wished it played."

Use of Original Editions and Photostatic Copies of Manuscripts Leads to Authentic Performances

If students begin by learning bad positions of the left hand or bad habits of bowing, that means a great deal of hard work later on in overcoming those defects. In the same way, if they learn music from editions which are unfaithful to the composer's intention, they will have to go through a struggle sooner or later to find the right way of expression. I once had an amusing experience which illustrates vividly what can happen, even when intentions are of the best. I had made an edition of Bach's solo sonatas, adhering as faithfully as I could to the original manuscripts. While traveling in Rumania I visited a violin class and was rather flattered to see my edition of the sonatas on the music stand of a man who was about to play for me. "Oh, yes," said the teacher, "we use your edition, Dr. Busch." But the student had only played a measure or two, when I saw that he had learned all of the things which I had so carefully weeded out of the text! His teacher had copied into my edition the markings from two or three other editions. Today we have photostatic copies of the works of the great masters, and thus it is possible to study them at first hand.

Problem of Several Versions

Of course, studying music as the composer wrote it is not always the easiest way. Often there are several versions (as for example, three variants of a passage in Beethoven's Violin Concerto, all of them in the composer's manuscript), and often one has to use one's knowledge of the composer's style and methods to decide about the authenticity of a passage in question. But there is nothing which will help young musicians so thoroughly to develop their musical understanding. Over-helpful editions make students lazy and let them play mechanically by imitation. With only the composer's word to follow, they are more likely to find the right conception.

People must understand music. That is the first consideration. One cannot repeat too often that technique is a means, not an end. Expression should never suffer for the sake of technical perfection. It is sometimes objected that certain passages in the works of the great composers are extremely difficult to play as they are indicated in the original scores. But I always think of that passage in Bernard Shaw's "Back to Methuselah," in which he remarks that the giraffe developed a long neck in order to reach the foliage on trees, and I draw a musical analogy and say that we violinists can find a way to do what the composers intended us to. There may be occasions when one's playing will not be the acme of smoothness or perfection in playing what is written, but if the spirit is there, that is far more important. Great composers do not always think in terms of technical effectiveness.

Joachim's Mastery of Music

I heard Joachim play with his quartet when he was over seventy years of age. The days of his virtuosic brilliance were past, but the man's splendid musicianship effaced every other impression, and one was filled with wonder and admiration at his understanding of the art. It should be the student's ideal to develop his grasp of music as a whole. It is all very well to prepare one or even two programs until they sound very impressive, but he must go farther than this, if he is to do work of lasting value to himself. In encouraging young musicians these days to deepen their knowledge of music in all its aspects, to respect the composer's intentions, and to seek for authenticity in everything they do, we are giving them the best possible preparation for a successful musical career.

#

Chicago Musical College Makes Additions to Faculty for Summer Master Classes

Arranges with Father Donovan to Give Lectures on Church Music—Ericourt, Raab, Gehrkens, Sorantin and Dr. and Mrs. Madsen Join Staff

CHICAGO, March 20.—The Chicago Musical College has arranged with Father Vincent C. Donovan, O.P., eminent authority on liturgical music, to give a series of lectures on church music during the summer master school which begins on June 24.

Rudolph Ganz, president of the Chicago Musical College, at present conducting a series of Young Peoples' Concerts with the New York Philharmonic-Symphony and also the San Francisco Symphony, will return to Chicago in time to take personal charge of the summer master school.

Daniel Ericourt, pianist, will join the summer master class faculty, available for both class and private instruction during the six weeks' summer term. Alexander Raab, Hungarian-American pianist, also returns for the six weeks' summer term and Dr. Karl W. Gehrkens, professor of the school of music and national authority in the music education field, will be available for the summer school. Dr. Erich Sorantin, director of the San Antonio, Texas, Symphony and of the School of Music of our Lady of the Lake College, also joins the summer faculty, as do Dr. Franklin Madsen and Florence Jepperson Madsen, specializing in music education.

Against a general musical background of piano study begun at eight years of age and continued practically without interruption until twenty, Father Donovan at sixteen began vocal study and organ work. Having lived in an atmosphere of liturgical music from early childhood, he began the formal study of Gregorian Chant at about sixteen. For the following four or five years he studied harmony and composition and Gregorian music with the late Abbé Gabert of the Catholic University. From there he went to the Monastery of Solesmes for further research.

In the interim he had been teaching and lecturing in the United States and in parts of Europe, on Church music in its various phases. Since 1918, Father Donovan has been on the Advisory Board of the Pius X



Father V. C. Donovan



Daniel Ericourt

School of Liturgical Music in New York City and a member of the faculty for most of that time. In 1920 he was director general of the International Gregorian Congress held in New York City. He spent two years at the Pontifical Institute of Music in Rome under the late Abbot Ferretti, O.S.B., in Gregorian Aesthetics and kindred subjects and counterpoint under Dobici and Casimiri, having previously had eight or ten years of counterpoint with Ernest Bloch and Roger Sessions at the Cleveland Institute of Music.

In 1932, Father Donovan was called to Rome as an English-speaking member of the Dominican Liturgical Institute, whose purpose is the scientific revision of liturgical books and the musical training of the members of his Order. He is still a member of this International Commission, although he has not been in Rome since 1935. While in Rome he frequently sang with the Sistine Choir under both Mgr. Rella and the great Mgr. Perosi. Father Donovan has written 'The Primer of Church Music' and has in manuscript form another book on the Chant, besides contributing many articles on various phases of liturgical music.

Father Donovan may arrange his work for the summer master school in two courses. Course No. 1 would aim to give a logical, historical and artistic background to liturgical music, to include not only various phases of the Liturgy, with music as their synthesis, but also ecclesiastical legislation in this matter and something about the various types of liturgical music within the range of the law. All this he deems necessary knowledge for anyone—organist, director, singer or supervisor of Catholic Church music.

Course II, The Aesthetics of Gregorian Chant, would consider all the elements that enter into classical structure of Gregorian music. Fundamentally it is an exhaustive study of rhythm. This study would be in the nature of advanced or graduate work.

The pianist, Mr. Ericourt, received most of his training at the Paris Conservatoire, where he won the First Grand Prize. Later on, he won the highest honor this French institution can bestow—the Diemer prize. Shortly after graduating, Mr. Ericourt began a concert tour of Europe and has since then appeared many times in Paris, London, Berlin, Brussels, Liege, Monte Carlo, Vienna, Budapest, The Hague and other important musical centers. He has also played under the direction of such conductors as Gabriel Pierné, Rhéne-Baton, Albert Wolf, Paul Paray, Fritz Reiner, Eugene Goossens and Pierre Monteux. Mr. Ericourt is well known in the United States, where he has made many appearances in recent years.

Members of the regular faculty of the Chicago Musical College will also be available for class and private work during the summer terms. CHARLES QUINT

New England Conservatory to Give Scholarships to High School Graduates

The New England Conservatory of Music announces again the awards of high school scholarships of \$100 each to students graduating from high schools in New England who are well qualified and who are in need of assistance in order to enter upon a definite course of musical training.

They are open only to one pupil of this year's graduating class of each high school in New England for enrollment in September, 1940, in the first year of the Conservatory four-year course leading to the diploma or to the degree of Bachelor of Music. The number of scholarships to be awarded will be limited to the first one hundred students recommended as fulfilling the required qualifications. A concert for the benefit of the scholarship fund will be given by the Conservatory Orchestra in Providence, R. I., on April 20, in the Metropolitan Theatre, Wallace Goodrich, director of the Conservatory, conducting. Howard Goding, of the faculty, will be the soloist.

BALDWIN-WALLACE LISTS SUMMER SCHOOL FACULTY

Advanced Piano Master Class Given by Carl Schluer to Be One of Special Features

BEREA, OHIO, March 20.—The Baldwin-Wallace Conservatory's summer school, which will open on June 17, will have on its faculty: Albert Riemenschneider, organ; Carl Schluer, Margaret Murray Schluer, and Thelma Merner Goldsword, piano; George Poinar, violin; Emily Stretch, voice; Carleton Bullis, theory; Cecil Munk, Public School music; and Harry Parks, clarinet and saxophone.

Among the special features of the summer school will be a piano master class conducted by Mr. Schluer, which will include the principles of piano technique, expression and style, and a survey of piano literature with special attention to Bach's 'Well Tempered Clavier', Beethoven's sonatas and the Chopin Etudes.

Academy of Allied Arts to Offer Courses of Lectures

Courses of lectures on musical subjects will be given at the Academy of Allied Arts by Dr. Mordecai Sandberg in collaboration with Youry Bilstin, 'cellist. Three lectures will be given by Dr. Sandberg on Universal or Micro Tonal System, and by Mr. Bilstin on The Art and Science of Playing String Instruments. Mr. Bilstin is conducting an Artistic Circle of The Unusual in Chamber Music on the first and third Mondays of each month.

MINNEAPOLIS COLLEGE ENGAGES MANNHEIMER

To Hold Five-Weeks Summer Master Class Session at College of Music—Is Now on Tour

The Minneapolis College of Music has engaged Frank Mannheimer, London pianist, for a five-weeks summer master class session from June 24 to July 27.



Frank Mannheimer

Frank Mannheimer is American born, but his musical education has been mostly European. He studied in Berlin and Paris, but it was his work in London under Tobias Matthay that brought his talent to maturity. He is closely associated with Mr. Matthay and is said to be the only American pianist on the London staff of the Matthay School. He has appeared in the musical centers of Europe, including Paris, Rome, Berlin, The Hague, Amsterdam, Glasgow, London, and in this country. Yearly he returns to America for a few months to fulfill recital engagements in different parts of the country, and for a limited number of master classes and to teach private pupils.

Mr. Mannheimer, who is now on concert tour in the southwestern states, appeared on Feb. 25 for the Oklahoma State Music Teachers Convention appearing at the Oklahoma Women's College in Chickasha on Feb. 26 and at the Oklahoma City University the following day. Many had the opportunity to hear Mr. Mannheimer in recital at the National Music Teachers Association convention held at Kansas City, where he also presided over the piano forum.

MILLS COLLEGE, CAL., March 20.—Viola Morris and Victoria Anderson, vocalists, gave a concert in Mills College Auditorium on March 6. Margaret May Saunders gave a proficiency recital on March 17, and Zenia Boodberg, pianist, was scheduled for a concert for young people on March 31.

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An informal concert by students from the junior department of the Diller-Quaile School of Music was given at the Cosmopolitan Club on the afternoon of March 1. Songs, groups of Folk tunes, exercises in group work, original pieces and works by various composers were presented by Charles Burlingham, Juan De Onis, Hewitt Pantaleoni, John Freund, Sandy Burton, Peter Semler, Ruth and Judy West, Harry Schroeder, Bill Carlin, Fitz Randolph, Carl Austrian, Edward Barkwin, Joan Harding, Ann Eberstadt, Pamela Pardee, Harriet Prince, Ruth West, Helene Zimmerman, Frances Upshur, Joel Mandelbaum, Joan Marcy, Lowell Weicker, Sally Loomis, Norman Silver, David Reynolds, Nina Levine, Sally Mather, Ellen Rous, Margaret Simon, Connie Reep, Daphne Smith, Nina Levine, Schuyler Brown, Elaine Graham and Cleo Politis.

Ruth Kyler, soprano from the La Forge-Berumen studios, was soloist with the Auxiliary Chorus of Sunbury, Pa., on Feb. 29 and March 1. Miss Kyler sang an aria from Donizetti's 'Linda di Chamounix' and La Forge's arrangement of Poldini's 'Dancing Doll.'

A concert was given under the direction of Mr. La Forge and Mr. Berumen at the New York Hospital on March 1. Those heard included William Schoonmaker, pianist; Nora Warnecke, coloratura soprano, with Mr. Le Forge at the piano; Jess Walters, baritone, with Beryl Blanch accompanying; Ellen Berg, ten-year-old, soprano; Constantine Callinicos, pianist; Carlotta Franzel, soprano; and The Balladeers, a male quartet, concluded the program with a miscellaneous group. The quartet includes Kenneth Scovell, Ellsworth Bell, Paul Bosan and Morton Shanok. Stuart Gracey, baritone, was soloist for the Chaminade Club on March 6.

Jane Morgan, soprano, from the Edgar Schofield studio, sang the leading role in 'The Yeomen of the Guard' with the Pittsburgh Savoyards under the baton of Harvey Gaul on Feb. 13, 14 and 15. Ernie Lawrence, tenor, will give a recital in the Carnegie Chamber Music Hall on March 20, under the auspices of the Ars Musica Guild. Henry Pfohl, baritone, was scheduled to appear as soloist for a concert with the Brooklyn Civic Orchestra in the Academy of Music, on March 11. He is heard daily on a fifteen-minute program in the Wanamaker Store, New York.

Pupils of Carl M. Roeder, teacher of piano, appeared in a studio recital on the afternoon of March 2. Norma Haber played works by Bach and Chopin; Jean Holthausen a Beethoven Sonata; Clara Chase, works by Bach and Schumann; Roma Kantor, the Allegro from Mozart's A Major Concerto; Jack Seaman, a Beethoven Rondo, Miriam Woronoff, a Chopin Ballade; Rosetta Goodkind, works by Shostakovich and Chopin; Elizabeth Smith, Turina's 'Miniatures'; Evelyn Schworm, pieces by Debussy and Copland; Doris Frerichs, works by Brahms, Debussy and Chopin, and Joseph Altman closed the program with Liszt's Etude in F Minor.

Irma R. Zacharias, teacher of violin, presented a group of her younger students in recital at her studio on the afternoon of March 3. Among the children participating in the varied program of works by Brahms, Beethoven, Tchaikovsky and others, were Abbey Gurfein, Buddy Rosenberg, Bernard Coleman, Faith Lilien, Hillel Black, Beverly Rosenberg, Philip Jaffee and Nancy Rabi. Mrs. Zacharias is the sole teacher of Maurice Wilk, who made a successful Town Hall debut on Feb. 12.

Marilyn Meyer, pianist, pupil of Clarence Adler, gave a recital in the Pabst Theatre, Milwaukee, on March 3. Miss Meyer, who is only fourteen years old, has

been engaged as soloist with the Chicago Symphony, Frederick Stock, conductor, in Orchestra Hall, Chicago, on March 31.

Kate S. Chittenden, teacher of piano, presented her pupil, Hilda Davis, in a studio recital on the evening of March 14. Miss Davis featured MacDowell's 'Sonata Eroica' and also presented a group of Old Italian dances transcribed by Respighi, and works by Beethoven, Debussy and others.

Norman Snedeker, baritone, pupil of Frieda Klink, who is soloist at the Central Methodist Church in Newark, was heard recently in recital before the Cathedral Club and also with the Orpheum Club.

Austrian-American League Presents
Scenes from Operettas

The Austrian-American League presented under the auspices of the Y. M. H. A. music department in their auditorium the Viktor Fuchs Opera Ensemble on March 4. The program included musical tableaux from Johann Strauss operettas in costumes and with settings. The singers, all of whom were pupils of Mr. Fuchs, included Anna Ballos, Beatrice Goroe, Kay Lewis, Mimi Mann, Elvira del Monte, Josa Newfeld, Alethea Outland, Sue Philipps, Bashka Sherer, Sarah Strauss, Jan Cosman, Paul Dennis, Herzl Emanuel, Mischa Korda, Vincent Lubrano, Diana Spivak, Seymour Matten, Edgar Mills, Nathanael Sprinzena and Edward Constantin. Frederic Bland was pianist and musical director and William B. Mellnitz, stage director.

Louis Persinger to Teach on Summer Faculty of Juilliard School

Louis Persinger, teacher of Menuhin and Ricci, will be a member of the faculty of the Juilliard Summer School for the season of 1940, from July 8 to Aug. 16. Mr. Persinger, in addition to his violin instruction, will offer a course in the analysis and interpretation of violin repertoire. This is a lecture and demonstration course with emphasis on musical interpretation and designed to assist teachers and performers to a fresh approach regarding various musical and technical problems connected with violin playing. Numerous classic, romantic and modern works will be played and analyzed.

Kemp Stillings to Conduct Master Classes in Dallas and Mexico City

At the conclusion of the winter season the end of May, Kemp Stillings, violinist and teacher, will go to Dallas, Texas, where she will conduct a ten-day master class for June 1 to 10. On June 15 she will open her ten-week master class, to be held in Mexico City. She will re-open her New York studio upon her return in September.

Malone Choral Organizations Heard

The Robert Malone Choral Society was scheduled for a concert at the Midtown Music Salon on March 23. The colored section of the chorus is also booked for an Easter concert in the same auditorium on Easter Sunday. Gertrude Watts and Olive De Coveny, pupils of Mr. Malone, will give a recital at the Hotel Minisink, Port Jervis, N. Y., on March 28. Mr. Malone will be accompanist.

Frances Hall and Rudolph Gruen Give Duo-Piano Recital

Frances Hall and Rudolph Gruen, duopianists, gave a recital in the hall of the Institute of Musical Art of the Juilliard School of Music on the evening of March 12. The program began with an arrangement of Bach's G Minor Fugue arranged by Mednikoff and included also arrangements of works by Gossec, Weber, Liszt, Mussorgsky and others.

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OPERA SCHOOL OPENS IN SAN FRANCISCO

Sponsored by Opera Company
to Qualify Young Americans
for Lyric Stage

SAN FRANCISCO, March 20.—An opera school, sponsored by and affiliated with the San Francisco Opera Company, was inaugurated on Lincoln's Birthday with practically no advance announcement to any but those who had previously been affiliated with the company in choral positions. The response has been so great, according to Stanley MacLewee, comptroller of the Opera Association who is managing the Opera School project, that an immediate increase in the teaching staff is imperative.

The plan is to qualify young Americans for opera. Classes are being given in choral work, make-up, languages, and stage business for chorus, opera history, opera plots and stage and costume design. Individual instruction is being given in roles—mainly secondary ones. The plan is to train students only in roles for which they are suited, parts they have a reasonable chance of doing with the San Francisco Opera during its regular season. Consequently, no

one will be accepted until he has first passed strict auditions.

Chorus preparation will cost the student \$50 for the course, and if he is engaged for the San Francisco Opera chorus, he will be paid the regular salary for chorus members. Private instruction in individual roles will cost \$200 for the term, the number of roles learned being limited only by the individual's capacity for learning.

Gaetano Merola will have general supervision while William Tyroler, chorusmaster, Armando Agnini, stage and technical director, and other staff members of the Opera will comprise the faculty.

MARJORY M. FISHER

MUSIC PRESS ENTERS PUBLISHING BUSINESS

To Concentrate on 17th and 18th Century Works—First Publications
Are Announced

A new music publishing house, Music Press, Inc., issued its first publications the week of March 24, and plans to bring out hitherto unavailable works by the great classic masters and by outstanding modern composers.

These works will be issued in authentic and practical editions for choral and instrumental use in schools, colleges, and home groups, and also for professional ensembles. In the belief that the present repertoire for instrumental ensembles is largely limited to classics in the Nineteenth Century, which is often complex in structure, Music Press will concentrate on Seventeenth and Eighteenth Century works which were often composed for amateur groups and written to be played in varying instrumentation.

The Executive Board of Music Press includes a group of musicians and scholars who are actively engaged in the teaching and performance of music. It includes Richard H. Dana, director of publications; Philip James, chairman of the music department of New York University; Dr. Carleton Sprague Smith, chief music division of the New York Public Library, and Dr. Edwin J. Stringham, director of the music department of Queens College.

Music Press editions will use in all cases the original notes of the composer and a minimum of editing will be exercised. Modern clefs and modern instrumentation will be supplied but for the sake of good scholarship original clefs and instrumentation will be clearly indicated.

Arrangements have been made with the Columbia Recording Company to issue professional recordings simultaneously with the score and parts of the leading releases of Music Press. The first publications of Music Press to be issued this month include: W. A. Mozart, Entr'act Music to 'Thamos, King of Egypt'; G. Sammartini, Concerto Grosso No. 4 for Strings; A. Scarlatti, String Quartet in D Minor; Wm. Billings, Three Fuguing Tunes for Mixed Chorus; and Antony Holborne, Two Pieces for Five Part Brass Ensemble.

MUSICAL EVENTS LISTED FOR OBERLIN STUDENTS

Conservatory Plans Twenty-one April
Recitals—Visit of Metropolitan
Opera Awaited

OBERLIN, OHIO, March 20.—Oberlin Conservatory's calendar of musical events is filled during the month of April with twenty-one recitals. Conservatory students will have the chance of hearing in Warner Hall and in Finney Chapel eight piano recitals, two violin recitals, one composition recital, three organ recitals, three regular Wednesday evening student recitals, an A Cappella concert on Sunday, April 21, a student string quartet recital, and the Ohio State solo and ensemble contest, April 26 and 27. Rudolf Serkin, who was scheduled to give an artist recital at Oberlin on March 12, will give his piano recital on April 22.

Oberlin students also are taking full advantage of the opportunity to hear the Metropolitan Opera Company perform during their Cleveland season, which begins on April 8 and lasts through April 13. Direc-

American Conservatory of Music in Chicago Prepares for Fifty-Fourth Summer Session

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ships Available to Talented
Students

CHICAGO, March 20.—Clarence F. Dissinger, director of music education, and Maryun Horn, operatic soprano, are two important additions to the faculty of the American Conservatory of Music for its fifty-fourth master school and summer session. The summer school will begin the middle of May and continue through the middle of September.

Mr. Dissinger is to direct classes in



Scott Willits



Clarence Dissinger

Junior and Senior High School Methods, General Management and Supervision, Advanced Sight Singing and a graduate course in Research in Music Education. He will also conduct the Vocal Ensemble group which includes a course in Observation and Practice Teaching.

With an A. B. degree from North Central College, B. M. from Bush Conservatory, and M. A. from Teachers College, Columbia University, Mr. Dissinger also studied at the Orchestral Academy in Salzburg. He has had extensive teaching experience in several fields. He has directed tours of concert and orchestra groups and

community symphony orchestra activities.

Miss Horn appeared with the Chicago City Opera last year. Her preliminary work was with Theodore Harrison of the American Conservatory. After winning a scholarship with the Mary Garden master class, Miss Horn went abroad for further study with Flamini Contini in Florence, Italy. She also sang leading roles in opera in Florence where she made a number of successful appearances.

John R. Hattstaedt, president of the American Conservatory of Music, has announced that a limited number of free and partial scholarships will be available to talented students. Examinations for these scholarships will be held shortly before the beginning of the second or main session of the summer school. The summer courses are divided into three sessions of six weeks each, the main running from the latter part of June and through July.

The faculty of the American Conservatory of Music is not divided into department heads and auxiliary teachers. Each instructor is subject only to the general rules governing the conservatory.

Included in the list of nationally known artists on the faculty are Dr. Herbert E. Hyde, organist, choral conductor, composer and lecturer; Henriot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, pianists; John Weicher, Herbert Butler, Scott Willits, violinists; Theodore Harrison, Dudley Buck, Charles La Berge, Elaine de Sellem and John C. Wilcox, in the vocal department, and many others.

Besides Mr. Dissinger, other teachers in public school music include Ann Trimmingham, Henry Sopkin and Edna B. Wilder. Extensive courses in public school music are arranged for the second, or major summer session. Louise Robyn will feature the normal class in Children's Musical Training, at which time all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated.

Public recitals in Kimball Hall by faculty members and artist pupils will be a feature of the summer sessions.

CHARLES QUINT

tor Frank H. Shaw has arranged for all Conservatory students who wish to do so to get their tickets through the Conservatory Office. Specifically chartered busses have been arranged for to take the Oberlin students to the Cleveland Public Auditorium to hear the operas.

SCHOLARSHIPS OFFERED

Cummington School to Give Ten Week's
Summer Training to Winners

CUMMINGTON, MASS., March 20.—The trustees of the Cummington School will give competitive scholarships for summer study in piano, violin and cello, for advanced training on the levels of professional, graduate and undergraduate work. Candidates must have completed secondary school and have done considerable work in their field.

Each scholarship provides living and instruction for ten weeks. These are open both to young men and young women, but only to those who cannot finance their study without full aid. All applications must be filed complete before May 1. Candidates should send for application blanks and instructions; auditions will be held in New York City. Address Registrar, Cummington School, Cummington, Mass.

Artist Pupils of Fritz Lehmann Appear

Artist pupils studying with Fritz Lehmann the dramatic interpretation of operatic roles and Lieder, have made numerous public appearances recently. Nemone Balfour, soprano, sang a program of Scotch and German folksongs at the White House in Washington, D. C., on Jan. 26. Jean Love, Australian soprano, sang for the Australian Woman Composers on Jan. 9;

at the St. Andrews Society of New York at the Waldorf Astoria Hotel on Feb. 8, and on Jan. 20 and March 4 appeared with the Greater New York Masonic Burns Club.

Isabel Mutsch, Canadian soprano, gave a recital at the Barbizon Plaza Hotel on Dec. 19, and on Jan. 9 appeared in Montreal on the 9-o'clock Series at the Ritz Carlton Hotel. Nell Schelky, soprano, gave a recital with chamber music orchestra at the Ten Eyck studio on Dec. 20. From Feb. 4 to March 10, she appeared weekly with the Bach Cantata group over station WOR under Alfred Wallenstein. Friedel Schacko, soprano, gave a joint recital with Roman Totenberg, violinist, at the English Speaking Union at Rockefeller Plaza on March 9.

New York Singing Teachers Association Sponsors Fifth Concert

The fifth in a series of Young Artists Concerts, sponsored by the New York Singing Teachers' Association, was given at the Hotel des Artistes, on the evening of March 12. Those taking part included: Mabel Berryman, soprano; Marcella Uhl, contralto; Marie Otto, mezzo-soprano; and Henry Conn, baritone, Florence Hubbard was the accompanist.

Recitals Given at Ralph Wolfe Conservatory of Music

NEW ROCHELLE, N. Y., March 20.—A faculty concert was given at the Ralph Wolfe Conservatory of Music on March 10. Those taking part included Laszlo Bartal, pianist; Martha Whittemore, 'cellist, and Aaron Gorodner, clarinetist. Students' recitals were given at the school on March 9 and 10.

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MUSIC: Educational Material of Several Types Issued

GARDNER'S NEW VIOLIN SCHOOL BASED ON HARMONIC THINKING

THE first two volumes of what promises to be a monumental technical work of utmost importance when eventually completed, Samuel Gardner's School of Violin Study Based on Harmonic Thinking, have now been released by the publishers, Carl Fischer, Inc. Designed especially to bridge the gap in violin study needs between the elementary studies of the first year or two and the point at which the Kreutzer etudes are taken in hand, these books offer an approach to violin playing so refreshingly insistent upon building technique on and through an all-permeating harmonic consciousness as to be almost provocative.

Both of the volumes are classified as intermediate to fairly advanced (in the first position only). Book 1 consists of special foundation exercises graded for the development of harmonic thinking through the chord-idea as a guide to true, relative intonation. The first step towards this goal, the author points out, is the harmonic understanding of the chord, with the key-center well established in the mind as an important factor in training the left hand to find the true pitches, this understanding producing an intonation controlled by the harmony rather than any set position of the fingers on the strings. He stresses, as the safest test for good intonation, that the trueness of the pitch of a note is best determined and proven only by its place in the chord, because of the dependence of all the pitches upon each other, and, therefore, speaks of it as "true, relative intonation".

Visualization of the adroitly graded plan of study Dr. Gardner has evolved may be gained from the headings of the twelve lessons constituting this volume.

Lesson 1 deals with the first principles of harmonic thinking and the principal tones in each key, and Lesson 2, with the first passing tones, with the principal tones in each key. Lesson 3, with broken thirds, sixths and octaves, brings a further extension of harmonic thinking, subconsciously leading to the feeling for double-stopping; Lesson 4 offers a resumé of broken or arpeggio chords through the keys to develop harmonic thinking further, and Lesson 5 takes up the construction of the scale and how to practise it and Lesson 6, the scale in broken thirds, sixths and octaves in each key. The following chapters treat of short musical phrases, the chromatic scale through harmonic development, diminished chords, combinations of arpeggiated chords with modulations, the first setting of double stops, and, finally, double-stopping with melodic passing tones and a completion of the harmonic plan.

Book 2 offers somewhat more complex exercises, rhythmically and musically, following a plan of musical theory based on rhythm and fingerboard harmony. A rhythm drill precedes each of the exercises in the first section, while modulation is the principal theme of the second.

A STIMULATING WORK-BOOK FOR THE PIANO BEGINNER

IN her Music Work-Book for Beginners, published by the E. C. Schirmer Music Company, Virginia Peakes Churchill has undertaken to meet the long-felt need of teachers who have attempted the group teaching of music to young children for



Samuel Gardner

Apeda

some one systematic outline of material upon which to base their own ideas for class work and which, if placed in the hands of their pupils, could serve as a First Year Piano Course.

It is urged that preceding this type of formal study the child should have had, at the age of five or six, a year of free, spontaneous rhythmic work, including the singing of folk and nursery songs, musical games, interpretative rhythms, the stepping of note values, the clapping of time patterns and playing in a rhythm band, also an elementary acquaintance with the piano keyboard and the opportunity of listening to various types of music and instruments. The author maintains that a year spent in this informal study makes the first year of so-called "piano lessons" a pleasure instead of the usual hardship as it is calculated to develop in the child the "feelings" that go to make up music, as the feeling for rhythm, pulse, pitch, key center, phrasing and harmony and the desire to create melodies of his own, to the extent of enabling him to use them in many stimulatingly enjoyable ways.

In a sense the book puts into the hands of the pupil the thing that heretofore has been in the hands of the teacher and makes him responsible, largely to himself, for the amount of ground he covers.

Miss Churchill has planned her book very carefully, with a shrewd understanding of how best to grade the successive steps of procedure. The melody material she has used is mainly drawn from the folk-tunes of various countries and from nursery songs, and there, is, of course, every encouragement provided for the child to create his own melodies.

The French system of "time names", using "taa" for a quarter-note, "taa-aa" for a half-note, "saa" for a quarter-rest, and so on, is employed from the start, on the premise that by the use of this system all pulses in music are rhythmically accounted for and the drudgery of the old-time manner of counting is no longer necessary.

The book is designated as for "Beginners juvenile or adult". It is an altogether excellent book for children but scarcely suitable for adult mentalities.

TREASURABLE PURCELL MUSIC ARRANGED FOR SMALL GROUPS

RICHLy rewarding is the experience in store for small groups of string players that take in hand the Suite from Henry Purcell's 'The Fairy Queen', as arranged, edited, fingered and bowed by James Brown for the Polychordia String Library published by Stainer & Bell of London (New York: Galaxy Music Corporation).

The suite consists of nine short numbers from the Purcell treasure-trove, a Prelude, an Air, a Symphony ('While the swans come forward'), a 'Dance for the Hay-makers', a Largo, a Hornpipe, a Rondeau, an Interlude and a Chaconne. And each number is a gem of purest ray in its own framework.

This excellent edition for string choir of the usual complement of five voices is adapted as well for the use of school and other amateur groups as for that of professional players. The performance time for the complete work is twenty minutes, but any one of the numbers could be used by itself.

From another English firm represented here by Galaxy, the London house of Elkin & Co., comes a short work for piano and strings by a present-day composer. It is an arrangement by Geoffrey Henman of his song, 'The Sweetest Time of the Year', and it provides a charming lyrical morsel for players of modest equipment, not one of the parts for piano, first or second violin, viola, cello or bass containing any special difficulty.

SIBELIUS'S PROCESSIONAL NOW ARRANGED FOR BAND

TO other forms in which it publishes Jean Sibelius's 'Onward, Ye Peoples', the Galaxy Music Corporation has now added an arrangement of the Finnish master's imposing Processional for band made from the composer's orchestral score by Richard Franko Goldman.

The band instrumentation provides for a rich and imposing sonority in keeping with the majestic spirit of the music. And inasmuch as no technical difficulties are involved and the conductor of a band of small dimensions, without complete instrumentations, will find the arrangement quite within his scope of performance, a still more extended field for the work is opened up by this version.

Incidentally, an official performance-time of four minutes is given, which should help to eliminate the divergence in conductorial opinion in regard to the correct tempo which has marked many of the performances of the choral version thus far.

A VISUAL METHOD FOR OBOE FOR SCHOOL MUSIC TEACHERS

APECULIARLY practical instruction book for oboe students in schools is Hetzel's Visual Class Method for the Oboe, by Jack Hetzel, especially compiled both for the beginner who has never had any instrumental training and for the advanced student who has had instrumental training and has been transferred to the oboe from some other instrument. It is published by the Oliver Ditson Company and distributed by the Theodore Presser Co.

The book introduces a new photographic or visual fingering chart, superiority for which over former charts is claimed on the ground that with but a single glance the student can see the finger placement for the notes shown on the staff, and especially the half-hole notes.

In his foreword the author avows that he has made a specific effort to meet the demand of the High School music teachers of today for an adaptable teaching work. As he says, too much is expected of these teachers today. And inasmuch as it is hardly possible that any teacher can have an equal knowledge of strings, reeds and brass he has prepared his book in such a way as to meet two needs: first, that of

the student, and second, that of the teacher who happens to be a string or brass man by enabling him to use the book as easily as would a reed man. Wherefore, the main object of this Method is to assist those teachers who have had neither the opportunity nor the time to become familiar with the oboe.

Detailed directions are given at the outset as regards the reed, the embouchure, breath-control, and so on, while in the course of the text illustrations appear that supplement the twenty-three cuts on the photographic fingering chart, which is published in separate format. The exercises are carefully graded and by the time the student reaches the end of the book he is playing excerpts from symphonies of Haydn, Mozart, Beethoven, Schubert, Mendelssohn and Brahms, Bach's 'St. Matthew' Passion and Weber and Verdi operas.

SPECIAL BOOK OF ANTHEMS FOR INTERMEDIATE CHOIRS

GROUPS of Church singers for whom a little specifically directed towards their needs has been done are well provided for in Ten Easy Anthems for Intermediate Choirs, compiled and arranged by Gordon Balch Nevin and published by J. Fischer & Bro. The choirs in mind are those classed as between the junior two-part groups and the regular adult choirs. These anthems, therefore, are arranged for three-part chorus of soprano, alto and baritone.

Mr. Nevin has chosen standard material of sterling musical quality and has made the arrangements for the adopted ensemble framework with authoritative understanding of its possibilities and its limitations. The compositions thus adapted are Bach's 'Thy glory, Lord, is known', Rheinberger's 'Thou are the Life and Light', Goss's 'O Saviour of the World', Gaul's 'Look down, O Lord', S. S. Wesley's 'Lead me, Lord', Bennett's 'God is a Spirit', 'Hail! to Thee, Hail!', are arranged from the 'Passion Music', Woodward's 'The radiant morn hath passed away', Gadsby's 'I will lay me down in peace' and the Netherland folksong 'Prayer of Thanksgiving'.

'TECHNIQUE WITH A PURPOSE' IS REFRESHINGLY UP-TO-DATE

USING the title, 'Technique With a Purpose', Felix Swinstead has produced an exceptionally vital book for the piano student and, incidentally, the piano teacher. It consists mainly of sets of original exercises designed to make the student conscious all the time he is practising them that he is dealing with "little growing phrases of music". The publisher is the Oxford University Press of London (New York: Carl Fischer).

The English musician-author makes the apt point that if a student regards his technical practice as being a matter of mere fluency he must be quite unaware that he is only trying to do what a pianola can do far better. And he adds the warning, "If the study of these or any other technical exercises does not help towards Musical Alertness then the student will be going backwards instead of forwards—there is no standing still."

This up-to-date attitude illumines every page of the book. There is no deadwood here. All the formulas employed are skillfully designed and vitally helpful in solving the problems under discussion, and, in addition, they are of such patterns as are commonly found in the compositions of the standard repertoire. Then the suggestions given in the brief text introductory to each chapter follow the lines of the most modern approach to piano playing.

The eight chapter headings under which the material is grouped are: 'Finger exercises within five notes', 'Contractions and extensions', 'Turning thumb under, etc.', 'Staccato', 'For joining up passages divided between the hands', 'Part playing', 'Double notes' and 'Octaves'. And nothing else in the book is more valuable in practical usefulness than the contents of the sections on double notes and octaves.

(Continued on page 51)

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MUSIC: New Songs, Violin and Piano Pieces Appear

GALAXY ISSUES NEW SONGS BY EXPERIENCED COMPOSERS

FOUR song publications of the Galaxy Music Corporation include three by American composers of experienced craftsmanship and a re-issue of a Schubert classic with a new English text. This last bears the title 'O Day of Peace', while the novelties are 'Make of love a lovely thing' by William Arms Fisher; 'Dusk in the Garden', by Charles Wakefield Cadman, and 'Mother', by Richard Hageman.

In his 'Make of love a lovely thing' Mr. Fisher has provided a melodically spontaneous and freely soaring setting for a text of unusual poetic quality by Virginia Kline and devised a harmonically and sonorously opulent accompaniment. The kind of song that singers invariably find grateful to sing, it is issued for both high and low voice.

How peculiarly effective a song can be with the simplest possible treatment in both the voice line and the piano part is demonstrated conclusively by Mr. Cadman's 'Dusk in the Garden'. In the first place, the verse by Nancy Byrd Turner embodies a sentiment of special appeal, and then the composer has fashioned a melody so appropriate it would almost seem to have been born with the words. While most naively simple and straightforward in its expressively turned line it has an inescapably haunting charm. Its range is from C below the staff to D on the staff.

Mr. Hageman offers a similarly characteristic expression of a composer's individuality as a composer in 'Mother'. His setting of a poem by Margaret Widdemer originally entitled 'The Watcher', has the stimulatingly expansive contour of melodic line and the even more expansive and colorful musical release in the piano part that have marked all of his previous songs. It ranges from D flat below the staff to G flat above.

As for 'O Day of Peace', it is the music of Schubert's 'An die Musik' united with a poem by Francis Rogers in praise of the "sacred day of gladness". The fine poem of exalted sentiment measures up fully to the high standard set by Mr. Rogers in his previous English texts for the new issues of Schubert songs made by this publishing house.

DELECTABLE VIOLIN PIECES FOR PLAYING AND TEACHING

VIOLIN material useful for many purposes, one of the principal ones being that of providing students with taste-training compositions, is to be found in a collection of Six Pieces from the Eighteenth Century set and arranged for violin and piano by Alfred M. Hale and published by Stainer & Bell in London (New York: Galaxy Music Corporation).

This is a set of delectable early pieces arranged simply for both instruments and varying in length from three to four pages. A lovely Canzonetta in G minor is the first



Richard Hageman

of the set, while a later Cavatina in A minor and the song-tune 'Ann, thou wert my ain thing' have perhaps the most pronounced folk flavor of all. The others are a minuet, an air and a country dance.

A HANDEL CURIOSITY FOR CARILLONNEURS

FOR the as yet restricted field of the carillonneur two significant compositions have recently been issued by the Dominion of Canada Department of Public Works and released here by Carl Fischer, Inc. One is a Sonata for a Musical Clock by Handel, edited by Percival Price, Dominion carillonneur, whose special charge is the carillon in the Peace Tower in Ottawa, while the other is an original Air for Carillon with Variations in Classical Style by Mr. Price.

The intriguing Handel sonata, along with a few other small works by the same master, was written for a musical clock invented by a Yorkshireman, one William Clay, about the year 1736. The clock was a device to produce music automatically, at regular intervals, with the use of twenty-seven bells, and the sonata is classed as "possible on thirteen bells". It consists of four short movements, the first three in C Major, the fourth in A Minor, all with the characteristic Handelian physiognomy in their figuration. They are well varied in rhythm: three-four, twelve-eight, four-four and again three-four. Some carillonneurs may feel justified by the jig-like lilt of the second movement in placing that movement at the end, thus avoiding the somewhat "unfinished" final impression left by ending an otherwise C Major composition in A Minor. The work has been edited in meticulous detail for practical use on the present-day carillon.

Mr. Price's well-contrived variations are strung on a simple but musically significant Andante theme and are written with an expert's understanding of how to exploit the best possibilities of the bells and to avoid their more obvious limitations most adroitly. It should be an exceptionally effective composition in performance.

VIENNESE PIANO PIECES AND A NOTEWORTHY SONG

WALTZ-TIME pulsation obviously possesses an irresistible fascination for composers. Leopold Godowsky wrote the thirty pieces of his 'Triakontameron' in three-four rhythm, and now Homer Simmons has based his 'Three Vignettes' for piano solo on waltz rhythms of Old Vienna. They are published by J. Fischer & Bro.

The set is a sort of 'Les adieux' Sonata in waltz time, consisting, as it does, of 'Parting', 'Absence' and 'Happy Return', of which the first two are at hand for consideration. 'Parting' should become an im-

mediate favorite. Without bearing the slightest resemblance in line to the 'Alt Wien' of Godowsky it has the same kind of nostalgic wistfulness as that popular recent classic breathes, and also a somewhat similar harmonic feeling, along with the unmistakable earmarks of the typical Viennese waltz of tradition. The melody of the main section is graceful and insinuating, while the middle section is in the mood of the more forthright Viennese waltzes. The key is G flat major, in itself a first aid to nostalgic reflection. In 'Absence' the dance feeling is less pronounced, as is doubtless fitting, but the mood of the title is well sustained and the piece forms an effective contrast to the first.

From the same publishers comes a significant song by Frances McCollin, 'Into the woods my Master went', a new setting by Sidney Lanier's 'A Ballad of Trees and the Master'. This is an instance of the most fortunate wedding of music and text. The spiritual essence of Lanier's exalted poem of mystical beauty has been searchingly penetrated by the composer and is forcefully projected in this dignified and worthily beautiful setting. The way the expressively melodic piano part is interlinked with the voice line is in itself a most felicitous bit of craftsmanship. It is written for medium or high voice.

—BRIEFER MENTION—

For Chorus, Sacred:

'Thy Will Be Done', by A. Walter Kramer. An arrangement as a deeply impressive anthem for mixed voices of the composer's beautiful, devotional setting of Charlotte Elliot's poem (J. Fischer).

'I will give thanks', Op. 147, by Mrs. H. H. A. Beach. A fluent, well-constructed setting of the Third Psalm, marked by imposing climaxes (Schmidt).

'Magnificat', by Winfred Douglas. An elaborate modal setting of noble dignity in traditionally churchly style, of the chant, 'My soul doth magnify the Lord', only the Latin text being used. Written for an eight-part choir, to be sung preferably a cappella (J. Fischer).

'Come now, Saviour of Mankind', cantata for female voices compiled from various church cantatas by J. S. Bach and arranged and edited by W. Gillies Whitaker, with new English texts by Albert G. Latham. A noteworthy addition to the existing church music for women's voices alone, employing some of Bach's choicest cantata music. It opens and closes with the chorale, 'Come now, Saviour of Mankind', and embraces numbers from the church cantatas Nos. 3, 9, 35, 36, 78, 79, 83 and 108. All the numbers may be sung either with solo voices or tutti, as desired (London: Stainer & Bell. New York: Galaxy).

'A Song of Praise', by Eric H. Thiman. words by Irene Gass. A new issue through assigned copyright of a simple Easter song for unison singing (Schmidt).

Choral:

'Paul Revere's Ride', a setting of Longfellow's poem by Noble Cain for Intermediate and Junior High School voices, with solo for medium voice. An effectively devised setting with suggestively descriptive accompaniment and with an appropriately grandiose finale, the capacities and limitations of the voices involved being kept well in mind throughout (Boosey-Hawkes-Belwin).

Educational, Action Songs:

'Songs of Travel and Adventure', music by Eileen O'Malley, words and actions by May Sarson. A set of four admirably designed and melodically attractive action songs for children, with the actions, indicated in minute detail, intended either to follow the singing of the verses or to be taken by a non-singing group, the Preface providing this keynote: "Action should spring from the children's own spontaneous enjoyment and understanding of the scenes and situations arising from the songs". The

titles are 'Going by Train', 'The Farmer's Lad', 'Travelling by Air' and 'Oh, Sailor From the Rolling Sea' (London: Curwen. New York: G. Schirmer).

For Woodwind Instruments:

Minuet in Canon Form from Serenade No. 12, by Mozart, transcribed by Harry Hirsh for flute, oboe, clarinet in B flat and bassoon. One of Mozart's most delectable morsels in dance form adroitly arranged as a singularly effective quartet that wind-instrument players should find very grateful (Kay and Kay).

For Brass Instruments:

'At the Royal Court', a "suite petite" for four B-flat trumpets, by George J. Trinkaus. A liting gavotte entitled 'The King's Dancers', a fine, broad chorale and a march with a good melodic and rhythmic swing, 'The King's Guards' forming a set of three uncommonly grateful pieces of only medium difficulty. Four clarinets may be substituted for the trumpets (Kay and Kay).

'Is it thou?', a transcription for brass sextet by J. I. Tallmadge of the 'Eri tu' aria from Verdi's 'Masked Ball'. A richly sonorous transcription involving two B-flat trumpets, a horn in F, a baritone, a trombone and a tuba, the muted second trumpet being given the most difficult part of all (C. Fischer).

'Twilight Meditation', for brass quartet; 'Humoresque', for brass quintet, by Carl Busch. Two finely conceived, admirably developed and unusually effective pieces, of contrasting mood. The first is scored for two B-Flat trumpets, a trombone and euphonium or baritone, and the second, for two B-Flat trumpets, an E-flat horn, trombone and baritone, the last-named instrument being given an elaborate and difficult cadenza. With the difficult task assigned to the first trumpet also, the 'Humoresque' is the more formidable of the two, requiring two especially accomplished players (C. Fischer).

For Organ:

'Sunset Over Galilee', by Roland Diggle. An ingratiating moodful Andante, easy to play. Four pages (Presser).

Three Fantasias, by Alan Gray, in G Major, C Minor and E Minor. An excellent set of pieces of strongly contrasted character, averaging eight pages in length, published individually. Prelude in E Minor and Choral Song, by Raymond Crabbe. A pair of well-written and effective three-page pieces, published within one cover (London: Stainer & Bell. New York: Galaxy).

Fugue in A Minor, from the Fantasia and Fugue for Clavier, by J. S. Bach, transcribed by Arnold Foster for five-part string orchestra with shrewd artistic judgment that has produced excellent results (London: Stainer & Bell. New York: Galaxy).

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A measureless depth, a boundless, fathomless sea!
O tell me, tell me, friend, is it thus with thee?

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BERLIN, March 1.

SIGRID ONEGIN, Germany's sovereign contralto, has just published her Memoirs, a thoroughly fascinating picture of her life and artistic experiences (Carl Sander: Magdeburg, Germany).

Starting out as a romantic biography à la Maurois, the book passes into a comprehensive, penetrating, and sometimes caustic comment on the American scene and then fades out on a sober technical note in which the budding singer is enlightened on all sorts of subjects from the cause and treatment of throat affections to a detailed exposition of Mme. Onegin's own vocal methods and theories.

Husband Writes Greater Part of Book

The greater part of the book is the handiwork of Mme. Onegin's husband, Dr. Fritz Penzoldt, who, like many of his medical colleagues, has an authentic literary gift that might well be the envy of many a professional writer. The brief biographical portion, in which Maurois's picturesque style has been captured with great felicity, has the true flavor of romance, and exerts its particular charm less through the graceful, flowing account of the not uncommon milieu and incidents of an artist's early years, than through the smoothly turned phrases of a German that is generously graced with poetic magnificence.

In this popular modern technique of biographical writing, it is far less difficult to avoid the objective fictional note when one is so well equipped with knowledge, facts and intimate acquaintance with the subject as is Dr. Penzoldt. And as Onegin states in her brief foreword, not only has she tapped the well of her own reminiscences but has drawn on the recollections and notes of those of her friends who have walked beside her in her artistic career and whose vision and calm appraisal of events and their contributory causes represent historical documents of far greater value to the biographer than the less objective reactions of the artist during the formative period of his career. In this sense, the book is more an interpretation of Mme. Onegin's personality than a bare chronicle of the ups and downs of an artist's life, and to those who have come into personal contact with her or her art, it is therefore doubly fascinating and valuable.

At the summit of her career, Onegin

pauses for a while to contemplate her intense preoccupation with art through more than two decades, which in their greater portion must have represented to the fine and sensitive organism of any artist, a period of unusual storm and stress. We hear of the early years in Stockholm where the ingratiating bonhomme of her father, Anton Hoffmann, nephew of Heinrich Hoffmann of 'Struwwelpeter' fame, English by education and French by predilection, first sowed the seeds of care in the little household. Then came the short, carefree sojourn in Paris ending in catastrophe, followed afterwards by the hard, bitter struggles in Wiesbaden and Stuttgart until Lilly Hoffmann, endowed with indomitable will and perseverance, emerged into the world of art as the wife of the Russian pianist, Eugen Borosowitch-Onegin, who, contemplating this finished product of his own faith and determination, "found that Sigrid and Onegin went well together" and sent her forth, a full-fledged artist, on her great mission.

It was Onegin who crystallized the artistic impulse in the young girl's soul and planted that ideal in her consciousness which she has labored abundantly to achieve and maintain. It was Onegin also brought her singing and her art to its full and perfect flowering and those chapters devoted to him and his influence on and over her throughout her entire career, even after his death, are among the most fascinating in the book.

Her Reactions to America

Passing from the biographical to the narrative, Onegin then devotes a good section of her Memoirs to her experiences in, and her reactions to, America which she first visited just after the war. She tells of her "failure" at the Metropolitan which she found "honey-combed with animosity and ill-feeling", recounts the soul turmoils of a debut with the redoubtable Philadelphia Orchestra wherein she gracefully tosses a bouquet to the "Beau Brummel of American managers, Mr. Arthur Judson" and then gives us an eloquent picture of German thrift trying to lock step with an American manager's grandiloquent idea of a prima donna's perfect background. She paints vividly the bitterness and disillusionments of an artist fêted in her own country, who suddenly finds her art and the ideals for which she has striven enmeshed in the hatreds and prejudices and other aftermath of the war.

In a chapter devoted to the idiosyncrasies of critics, whom Onegin, with all her reputed sensitiveness to "the bite of the critical mosquito", is prone to esteem as "important partners" in the game of art, she pays many a gracious compliment to the American coterie who are all "human beings at heart". In stressing the fact that "they do not intend wilfully to hurt the artist", one feels that she is aiming an indirect bolt at some of the German Hans-



Sigrid Onegin with Her Son, Peter, Who Contributed a Chapter to the Book

licks who have made her life uncomfortable at times and successfully closed Vienna's doors to her. She finds American musical criticism inspired by high ethical standards. "The American critics try to approach the artist from the human side. They interview him, invite him to radio instruction courses, visit him in the green-room and demand their own favorite encores. They are fair, unbiased partners who are not ashamed to ask the name of a song not on the printed list, and furthermore, applaud vigorously when things please them".

Master Peter's Contribution

Believing that the intuition of children has a wisdom of its own, she allows her small son Peter to contribute his share to the Memoirs, and this he accomplishes in a manner that shows he is his Daddy's own son in more ways than one. Master Peter also holds forth on America and points with pride to a "very fine Kindergarten" he attended in New York where he learned that "first, nurse and dirty were to be pronounced foist, noise and doity".

Onegin devotes considerable space to the singer's care of her health, her throat and general well being, and after warm acknowledgments to her various accompa-

nists, she pays glowing tribute to her teachers, particularly to Margarete Siems of Dresden, to whom she ascribes the brilliancy of her technique. Others to whom she feels thanks are due for some contribution to her success are Eugen Weiss of Stuttgart, Cavaliere de Rainere of Milan, and the American pedagogue, Louis Bachner.

After a long explanation of her own teaching methods given through the mouthpiece of an American pupil, Onegin passes on to a discussion of her favorite and greatest roles such as Amneris, Fides and Lady Macbeth, which will go down in the history of Berlin's German Opera. When she touches on her Wagnerian roles and the Bayreuth adventure of 1934, she makes the plea of ill-health to explain the harvest of unfavorable comment that swept through the German press at that time.

The book is copiously illustrated but shows careless proof-reading in the English quotations, none of which is free of misspelling or faulty grammatical constructions. The English edition will, of course, not be marred in this way, although it is doubtful, on the other hand, if any translator will be able to catch the full flavor of Dr. Penzoldt's charming German in some of the more moving passages of the book.

Julia Smith Conducts Own Work with Dallas Symphony

DALLAS, TEX., March 20.—Julia Smith, composer of 'Cynthia Parker', American opera which had its premiere in Denton, Tex., on Feb. 16 and 17, conducted her 'Episodic Suite' on March 17 and 18 in Dallas, with the Dallas Symphony. The 'Episodic Suite' was given in New York on March 11 by Frederique Petrides's Orchestrette Classique in Carnegie Chamber Hall. It has previously been performed by her and by Howard Barlow with the Columbia Symphony. The Dallas performances marked Miss Smith's debut as a conductor of her own work. She will remain in Texas to play the solo part in her Concerto for Piano and Orchestra in April.

J. Fischer Shows Exhibit of Printing and Engraving Processes

An exhibit of the processes of music printing and engraving, on display in J. Fischer and Bro. offices, has aroused wide interest and proved popular with visitors. The exhibit contains examples of every process, from the composer's manuscript (in this case Deems Taylor's 'A Kiss in Xanadu'), to the finished copy. In order of their position in the process are shown a partly engraved plate, a completely engraved plate, the first, or green proof used for editorial or composer's corrections, a black and white print, a photographic nega-

tive of this print and a transfer plate. This last is a sensitized metal plate showing an impression made from the preceding negative, and is the final step before press work is completed. Engraver's tools—punches, dies, liner, etc.—are also shown.

Foley Catalogue to Be Represented in Entirety at Educators Conference

For the first time, the catalogue of Charles Foley will be represented in its entirety at a Music Educators Conference when it will be placed on display in Los Angeles on March 30. It includes the works of Kreisler, Rachmaninoff and Farrar. Mr. Foley's educational representative, Sylvia Voorhees, will be in charge of the exhibit.

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MARKS SEVENTIETH YEAR

Philadelphia Musical Academy to Give
Recital and Concert Programs
in Celebration

PHILADELPHIA, March 19.—Founded in 1870 and one of the nation's oldest music schools, the Zeckwer-Hahn Philadelphia Musical Academy is observing its seventieth anniversary this year. In celebration of the occasion a series of recitals and concerts engaging members of the faculty and guest-artists has been planned for consecutive Wednesday evenings from March 20 to May 15, these to take place in the Academy's concert hall.

Scheduled to participate are: Rollo F. Maitland, organist, on March 20; Alvin Rudnitsky, violinist, and Waldemar Liachowsky, pianist, on March 27; Amleto Diamete, violinist, and Florence Maguire, pianist, on April 3; Joseph Allard and Waldemar Liachowsky, duo-pianists, on April 10; Doris Bawden and Helen House, duo-pianists, and William B. Swayze, baritone, on April 17; Gertrude Tova Boroditsky, pianist, on April 24; the Zeckwer Hahn String Quartet and Lynne B. Wainwright, harpist, on May 1; Harry W. Grier, organist, Herbert Siegel, pianist, and Frederick Homer, baritone, on May 8; and Teresa Perazzoli, pianist, on May 15. John L. Bawden and Vadim Hremoff, pianists, will also take part in some of the programs.

President of the school and chairman of the board of directors is Frederick Hahn, who assumed these posts in 1924 following the death of Camille Zeckwer, successor to his father, Richard Zeckwer, who had been president and director from 1876 to 1917. The founder of the Academy was John Himmelsbach. The school first was known as the Philadelphia Musical Academy, then as the Zeckwer Philadelphia Musical Academy, and since 1917, when a merger with the Hahn Conservatory took place, as the Zeckwer-Hahn Philadelphia Musical Academy.



Frederick Hahn

Juilliard School Gives Concert
of Chamber Music Works

A concert of chamber music was given in the auditorium of the Juilliard School on the afternoon of March 19. The program began with a 'Suite in Antique Style' by d'Indy, played by Herbert Sopkin and Leo Panasevitz, violins; Stephen Kondaks, viola; Norman Hollander, cello; Ruth Freeman and Anabel Hulme, flute; John Hulik, contrabass and Sydney Baker, trumpet. Following this, three movements were played from Dohnányi's String Quar-

ter in D Flat by Dorothy De Lay and Ruth Rink, violins; Dorothy Colton, viola, and Nellis De Lay, cello. Vivienne Simon then sang Brahms's 'Gestillte Sehnsucht' and 'Geistliche Wiegenlied'. The viola obbligato was played by Myrtle Wolfsfeld, with Jacob Schwartzdorf at the piano. Fauré's Piano Quartet, Op. 15, closed the program, played by Bertha Melnik, piano; Leonard Posner, violin; Sanford Schonbach, viola, and Joseph Tekula, cello.

MUSIC SCHOOL FACULTY
GIVE CLEVELAND RECITALCouperin's 'Concert Instrumental' Is
Introduced to America by Melville
Smith, Guest-Harpsichordist

CLEVELAND, March 20.—At the faculty recital of the Cleveland Music School Settlement on March 4 in Recital Hall, Melville Smith, guest harpsichordist, assisted by members of the faculty, presented what he believed to be the first complete performance in America of Couperin's 'Concert Instrumental, L'Apotheose de Lully'. Mr. Smith found the work in the Oiseau-Lire complete edition of Couperin, and copied out the parts.

Members of the faculty taking part in the interesting program of chamber music were: Philip Kirchner, oboe; Julius Baker and Harry Golland, flutes; August Rickert, bassoon; Felix Eyle and Hyman Schandler, violins; Frederick Funkhouser, viola; and Leonard Rose, cello.

The program, in addition to the 'Concert Instrumental', listed works by Handel, Louis Couperin and Mozart.

W. H.

Maria Kurenko, Gretchaninoff and Mar-
cel Grandjany Give Recital

Maria Kurenko, soprano, gave a recital of songs by Alexandre Gretchaninoff, accompanied by the composer and Marcel Grandjany, harpist, who was also heard in solo numbers, at the residence of Mrs. John Henry Hammond in New York, on the evening of March 15.

With the composer at the piano, Mme. Kurenko sang 'In the Fields'; 'The Flower'; 'In Dark Night'; 'The Willow' and 'Le Lointain' for her first group. The second group began with a Vocalise and 'Do I Hear' dedicated to the singer; 'Gourkots', 'Dewdrop' and 'Declaration of Love' from the cycle, 'Aux Temps Heureux'. Mr. Grandjany played a Rhapsody by himself and Gretchaninoff's 'Allegro Vivace'. The three artists then joined in 'Like an Angel'; 'Lullaby' and an aria from the opera, 'Dobrina Nikitich'. The following group was of folk songs of Bachkiriya and Russia and included also 'I'll go, I'll Come'. The concluding group was composed of 'Snowflakes', 'Snow Drop', 'Little Fairy's Song', 'Rain' and 'The Rainbow'.

Mme. Kurenko sang all the numbers most effectively and both she and Mr. Gretchaninoff were the recipient of much applause which was also shared by Mr. Grandjany.

N.

Concert Given of Works of Late
Domenico Soderò

A commemorative musical program of manuscript works by the late Domenico Soderò was given at the Master Institute Theatre of United Artists on the afternoon of March 10. A string quartet was played for the first time by the Italian-American String Quartet, Nicholas Garagusi and Luigi Ferrara, violins; Virgilio Alonghi, viola, and Bernardi Punaronchi, cello. A 'Leggenda' for harp, played by Yolanda Greco, followed, and after an intermission, the Intermezzo from the opera, 'Maestro Giorgi' for strings, piano and cello. The program closed with 'Salve Regina' sung by St. Edmund's Choir, Rev. William Lyons, conductor, with Josephine Rhule at the organ.

N.

Sklarevski Tours Florida

BALTIMORE, March 20.—Alexander Sklarevski, of the Peabody Conservatory, left Baltimore on March 16 to give a series of recitals in Florida, visiting St. Petersburg, Sarasota, Miami and other cities. On his return he will stop at Winchester, Va., for a recital.

Harold Bauer to Teach
in Three Summer SessionsPianist to Hold Classes at Hartt Founda-
tion, Manhattan School and New
England Conservatory

Dr. Harold Bauer, pianist and pedagogue, will hold three Summer classes in three cities during May, June and July. In May, Dr. Bauer will teach at the Julius



Harold Bauer

Hartt Musical Foundation at Hartford, Conn.; during June at the Manhattan School of Music in New York, and during July at the New England Conservatory of Music, Boston, Mass.

Enrollment is not limited to pianists, but also includes those who desire advice and help in chamber music. The classes are conducted informally and applicants may register either as performers or auditors. Dr. Bauer also teaches both privately and in classes during the Winter season at the Manhattan School of Music, Janet D. Schenck, director. The Manhattan School holds its regular Summer session in June and July, in addition to Dr. Bauer's classes.

Mesa College Symphony Gives Concert

GRAND JUNCTION, COL., March 20.—The Mesa College Symphony, directed by Lawrence Sardoni, was heard in the College Auditorium on March 7, assisted by Mrs. Richard L. King, contralto; Goodsell Slocum, pianist; and Bertram N. Haigh and Jack Spence, hornists. The program listed works by Beethoven, Telemann, Dvorak, Handel, Saint-Saëns, and Grieg.

Mary Hill Doolittle Gives Annual
Recitals in Baltimore

Mary Hill Doolittle, cellist, gave her annual recital in Baltimore on Feb. 9. On April 3 she will appear with Robert Elmore, organist, in their third annual recital at Radnor High School in Wayne, Pa., and on April 18 Miss Doolittle will give her fourth annual concert at St. Marks Church in Baltimore.

Frieda Klink Gives Song Recitals

Frieda Klink, contralto, gave a song program at the American Woman's Club on Feb. 12 and was heard also in recital at the Studio Club on Feb. 19. On Feb. 27 Miss Klink appeared at the Ethical Culture Society in Philadelphia.

Helen Schafmeister Gives Musicale

At Helen Schafmeister's third Candle-Light Musicale in the Basildon room of the Waldorf-Astoria Hotel on the evening of March 12, Miss Schafmeister and Federico Longas were heard in a program of two piano music. Enrique Ruiz, tenor, was the assisting artist. The program listed works by Falla, Longas, In-

fante, Alonso, Granados, Huarte, and Milhaud. Mr. Longas arranged several of the works for two pianos.

José Limon Conducts Dance Classes

José Limon, Mexican modern dancer, under the management of William Neill, recently conducted a master dance class at the University of Pittsburgh, and gave a recital there. He has also conducted classes in Boston at the Chellis School and at the Bove School. On Feb. 28 he opened a six-week tour as solo dancer with the Humphrey-Weidman Concert Dance Group. He will also open a short Spring tour of solo recitals, in which he will be assisted by Harriete Ann Grey, in Buffalo on April 2. He has been engaged as head of the dance department at Mills College, in Oakland, Calif., where he will conduct the Summer session.

Two Recital Programs Given at
Adrian College

ADRIAN, MICH., March 20.—Downs Hall at Adrian College was crowded twice last month for recitals, the first of which was a two-piano concert. Dr. James Spencer, head of Adrian College music department, and Helen Miller Cutler opened the program with Rachmaninoff's Second Concerto, Op. 18. Pupils of Dr. Spencer then appeared with him in several of his own compositions; a piano novelty, and Chabrier's Spanish Rhapsody. Catherine Van Buren, Negro soprano, was heard on Feb. 13 in a program which included Handel, Brahms, Bachelet, Wolf, La Forge and many Negro spirituals. She was accompanied by Walter Anderson, who also played the Chopin B Flat Minor Sonata as a solo.

H. M. C.

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High Mortality Among Dames of Opera

(Continued from page 12)

all depends on who is doing the stabbing and who is being stabbed. So far as available records show, no Don José has yet been able to drive the knife through and into the stage so firmly that Carmen was unable to take a curtain call after the tale was told. Nedda, of 'Pagliacci', is Carmen's nearest rival in this classification. Canio does the job in the "play within the play" and "the comedy is ended". In 'Rigoletto' Gilda is stabbed by Sparafucile, who boasts that he is a professional. Whether he would do as good a job if Verdi had not written the preceding quartet is a matter for conjecture. Leonora in 'La Forza del Destino' makes the mistake of trying to embrace her dying brother, just after he has been run through the mid-section with a rapier in the hands of her lover. He has to stab some one and it might as well be her. The lover, being a tenor, then should leap off a cliff, but recently, being Caruso, he doesn't.

Choking Also Is Effective

Choking, as a means of proving that the wages of sin is death, has come into its own with the demise of Fiora in 'L'Amore dei Tre Re'. In Puccini's 'Il Tabarro' the onlooker feels that Michele might have pinched a little tighter on Giorgetta's neck as he rubbed her nose against the face of the totally and irrevocably choked Luigi, so as to make it a twin-choke occasion, but the curtain goes down with the lady still alive and the man still dead. Desdemona's final gurgle hasn't been heard in these parts very much of late. If managers don't see fit to produce the opera, Otello isn't going to bother about strangling his bride.

Violetta and Mimi are the two famous exponents of the art of coughing and wasting away. Sometimes the wasting is too imperceptible for the eye to behold, as when Melba sings Mimi or Tetrassini Violetta, but the final scene always proves the eyes must have been deceived, for the heroine eventually and inevitably dies. In spite of all the sales of Red Cross seals to help in stamping out the "white plague", Violetta and Mimi continue to die of it all over the world.

Norma believes in cremation, so, when the last act comes around, as last acts have a habit of doing (an exception being Thomas's 'Hamlet', which never ends, and even when it does, isn't ended, because the last scene has been eliminated), she climbs the funeral pyre, with the repentant Polione, to be purified of sin as the flames burst all around her. Brünnhilde rides gloriously into a blaze, and one wonders whether, being something of a goddess and only a myth anyhow, she isn't fooling everybody with an asbestos skin. If there have been women of alabaster, why not of asbestos?

Removal by Boiling

Boiling oil, as a means of heroine-removal, may be regarded as a variant of being burned. Rachel in 'La Juive' has the distinction of sizzling in this somewhat individual way.

Madeleine in 'Andrea Chenier' goes to the guillotine with Andrea. They get the axe together, in the highly scientific way that prevailed in the heyday of the French revolution.

Tosca's leap for death from the top of Rome's Woolworth building remains one of the most sensational episodes of all opera. Many a person in every 'Tosca' audience holds his or her breath in dread lest the leaper sprain an ankle or a thumb as she lands flat on the mattress a good two feet below the high point of the wall from which she springs.

Perhaps the most original of all operatic deaths is that of the Snow Maiden in



Nightgown with Flute Obligato

Rimsky-Korsakoff's 'Snegourotchka'. She, on being kissed by a fleshy human lover, proceeds to melt. However numerous the fair maidens who have done the same thing, figuratively, it is doubtful if any but Rimsky-Korsakoff's heroine has done this literally, though some stout lassies may have thought they were giving a pretty fair imitation of it on hot August days.

When Samson brings down the house in the last act of 'Samson et Delila' he finishes Dalila by burying her in the debris. It is Aida, however, who has the distinction of being buried alive. The very walls have ears, so she sings a long duet with Radames and suffocates with a lovely pianissimo—that is, if she is in good voice and is one of the few who ever sing things as they are marked. Valentine, in 'Les Huguenots', falls a victim to the then fashionable massacre, although, as performed in the United States, the opera frequently ends when Raoul leaps from a window and, in this version, is shot for being so athletic.

The "up-and-die" classification is by far the largest. Under this heading are grouped all those who die, but just why and how the audience does not quite gather. There is Jean in 'Le Jongleur'. Of course, Jean isn't a heroine, but, as played by Mary Garden, he's a she, or she's a he, whichever way one wants to take it. Jean does his tricks and then just up and dies. In 'Ernani' Elvira falls lifeless on Ernani's body, one of the favorite forms of up-and-die. It may have been heart failure but the libretto doesn't say so. In the various versions of 'Faust', Marguerite up-and-dies. One surmises that the prison isn't sanitary, but details are left to the imagination. In 'Tannhäuser' Elizabeth's complaint is not stated. She appears in apparent good health and presently she is dead. That's another heroine whose illness is not specified. Isolde is transfigured, however, whatever that is, and up and dies. Kundry, looking up at Parsifal, sinks slowly to the ground—dead. Lady Macbeth gives up the ghost without offering an explanation. Antonia in 'The Tales of Hoffmann' sings herself to death, under the spell cast by one Dr. Miracle, whose influence still is to be felt in concert halls and other places where half-fledged singers gather. Fatalities, in such cases, however, are not frequent, in spite of incitement to murder.

One of the best examples of the up-and-die tragedy is Massenet's 'Manon'. Having lived a life of pleasure, Manon must, of course, die. This she does in des Grieux's



Samson Bringing Down the House

arms on the road to Havre. In Puccini's 'Manon Lescaut', thirst, or lack of food, or something or other, sends des Grieux on a scouting expedition while Manon gets settled for her up-and-die scene, 'way out there in a desert in Louisiana.

Just what becomes of those heroines who

fall fainting or sobbing on the corpse of the loved one has puzzled many an operagoer. Do they afterwards go to work for a living or do they pine away and eventually join the up-and-died folk? Amelia in 'The Masked Ball' is an example of the heroine who might have died but didn't. Santuzza in 'Cavalleria Rusticana' is another. In 'Lohengrin' Elsa swoons; then what? Louise goes back to Paris, and not with the intention of dying. Charlotte faints on Werther's body. One suspects that when she comes to, she will have a headache. Zaza is duty-bound to continue to live, for the elevation of the drama. Hadley's Cleopatra has a date with Mark Anthony.

BOOK ON PHILHARMONIC PUBLISHED BY LEAGUE

Volume Containing Stories and Sketches of Personnel Issued Under Auspices of Symphony League

'The Philharmonic-Symphony Orchestra', a book containing sketches and stories about the conductor, John Barbirolli, and each member of the New York Philharmonic-Symphony, has been published under the auspices of the Philharmonic-Symphony League.

There are 107 pencil portraits, done from life by Edward Barnard Lintott; the biographies were written by William G. King, music editor of the New York Sun.

Edward Barnard Lintott was born in England, studied in Paris at the Academie Julien, the Sorbonne, and the Ecole des Beaux Arts. He edited an art supplement of *The Times*, and was in the diplomatic service from 1915 to 1919, he was secretary to the Ambassador, Sir George Buchanan. From 1920 to 1927 Mr. Lintott served as Examiner in Art to the board of education of London. In 1927 he came to this country where he has made his permanent home. His pictures are represented in the contemporary Art Society and Imperial War Museum of London, the Musée de Ghent in Belgium, the National Gallery of New South Wales, in the Aberdeen Art Gallery, the Victoria and Albert and British Museums, in the foreign section of the Louvre in Paris, and in many museums and private collections of this country.

Sackson to Resign from Gordon Quartet

David Sackson, violinist, will resign his place in the Gordon String Quartet at the end of the current season, to fulfill activities as soloist and conductor. Early next month he will appear as guest conductor of the Charles String Symphony in South Carolina.

'SPECTATOR-ITIS' TOPIC AT MUSIC CLUBS FORUM

American 'Disease' Discussed by Schaufliker at Luncheon—Mrs. Ober a Guest

"Spectator-itis", the "disease which describes the tendency of many Americans to sit back and let the other fellow entertain them", was the subject of discussion at the luncheon forum held by the New York Federation of Music Clubs in the Great Northern Hotel on March 15. Mrs. Edmund H. Cahill, president, presided, and Mrs. Vincent Hilles Ober, national president, was guest of honor. Leonard Liebbling led the discussion and presented various speakers, among them Robert Haven Schaufliker, author and musician.

Mr. Schaufliker said that many people "confuse the proper functions of the ear and eye" in listening to music, and go to see rather than to hear what is going on. In discussing methods by which the development of the "Spectatorites" might be speeded up, Mr. Schaufliker described the evolution of such a person, beginning with the first interest in a story that music might tell, then the dawning of a musical memory, recognition of orchestral instruments, and, after several further stages, active participation himself and "creative" listening.

Among other speakers were Alexander Richter, Dr. and Mrs. Edgar Stillman Kelley, Judge Leopold Prince, Hugh Ross and Ethel Peyser. Mrs. Cahill announced that the next forum will be concerned with Pan-American music. The state convention is scheduled for May 16-18.